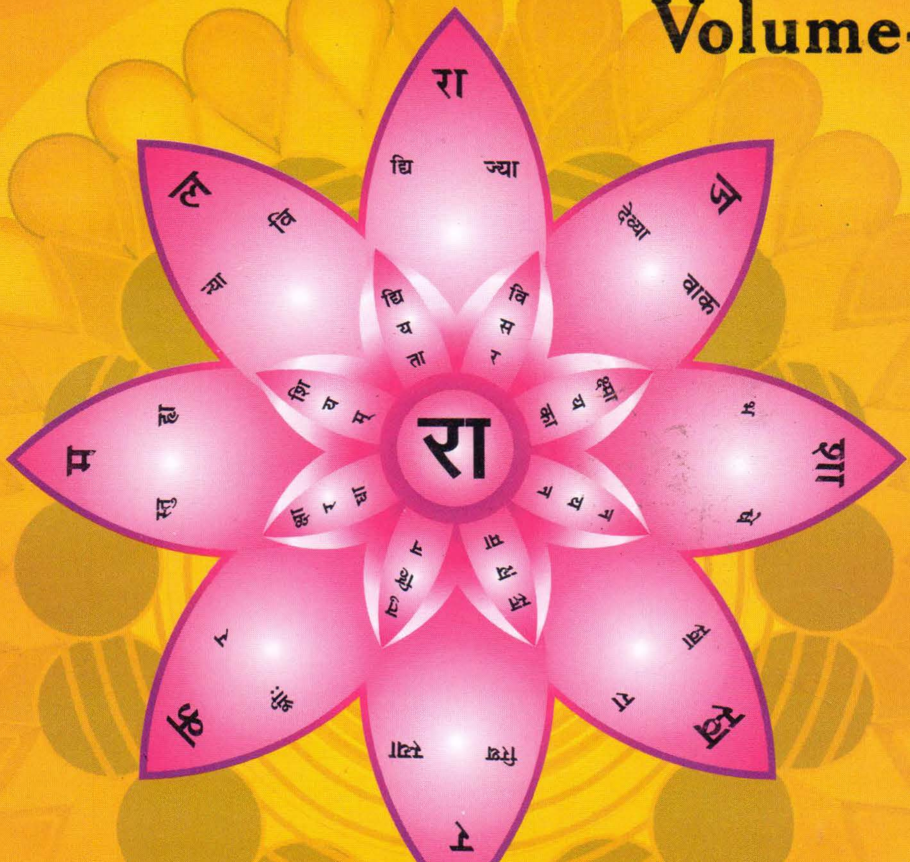
GOLDEN JUBILEE OF INDIA'S INDEPENDENCE SERIES-44

CHITRAM

Poetry of Sound

Volume-I



V. Balasubramanyam

RASHTRIYA SANSKRIT SANSTHAN
Deemed University, New Delhi

Vol. I

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आमुखम्

सर्वासु भाषासु किमप्यान्तरं सौन्दर्यं विशिष्टं राजते यस्मादेव तदितरस्माद्भिद्यते। तच्च भाषाया: प्रौढिमया सम्प्रेषणक्षमतया तत्परम्परामधुरिमया च सम्पद्यते। पुरातनी च सनातनी भाषा वर्णपदवाक्यचमत्कृतिञ्चापादयति। नवनवासु तद्विकासस्यापूर्णताया यथेच्छपदगुम्फन-स्वातन्त्र्यन्नार्हति भवितुम्। संस्कृतवाग् अनिर्ज्ञातप्रत्नकालात् विश्वस्मिन् सर्वत्र देशेषु मानवसमाजमभिव्याप्य वरीवर्ति। इदमस्या वैशिष्ट्यं येनागणिताब्देभ्य: समाजे व्यवहृता अतितरां व्याप्ता चास्ति। अत एव अतिमधुरा संस्कृता व्यवस्थिता सर्वाङ्गपरिपूर्णा च राजते यदन्यत्र भाषास्वननुभूतम्।

इदमस्या अपरं वैशिष्ट्यं यदत्र नानाचित्राणि दरीदृश्यन्ते वर्णचित्रं, शब्दचित्रम्, अर्थचित्रं, विविधबन्धादि च। तत्र तत्र कृतिषु कवीनां कृतिनाम् अलङ्कार-प्रहेलिका-बन्धादिविविध-शब्दार्थचित्राणि प्रत्यक्षं रमयन्ति, द्योतयन्ति चित्रवैचित्र्यम्।

सेयं परम्पराऽविच्छिन्ना प्रवर्ततेऽद्यापि साम्प्रतम्। तथापि अविज्ञातचित्राणि विस्मृतचित्राणि च परिचितचित्राणि विधातुं विहितसमारम्भा: अधिगतकविहृदया: विद्वांस: **वी. बालसुब्रह्मण्य**महोदया: ***चित्रम्*** इत्यभिधानेन नानाकृतिभ्य: चित्रबन्धान् सङ्कलय्य त्रिषु भागेषु प्रास्तुवन्निति प्रमोदावहोऽयं विषय:। अस्मिन्नपि वार्धके संस्कृतसेवनतत्परा: इमे ग्रन्थममुं यथास्थानम् अपेक्षितटिप्पण्या विभूष्य प्रकाशनयोग्यं विधाय अनुगृहीतवन्त इति तेभ्य: सनमोवाकम् आधमर्ण्य प्रकाशयाम:। एष ग्रन्थ: संस्थानस्य **भारतस्वातन्त्र्य स्वर्णजयन्ती-ग्रन्थमाला**या: चतुश्चत्वारिंशप्रसूनरूपेण पुष्पित: विदुषां पुरत: समुपस्थाप्यते। आशासे च ग्रन्थोऽयं सहृदयानां तोषाय स्यादिति। प्रकाशनसम्बन्धिकार्यजातं निर्व्यूढवन्तं शोध-प्रकाशनविभागस्य सहायककुलसचिवं श्रीमन्तं डॉ० प्रकाशपाण्डेयं तदनुयायिकार्यकर्तृगणं च अभिनन्दामि। समये सुन्दरतया ग्रन्थस्य मुद्रणं कृत्वोपकृतवते विद्यानिधिप्रकाशनाधिपतये श्री बदरीनाथ-तिवारी-महोदयाय अभिनन्दनानिसमर्प्यन्ते।

२६-०५-२००६

वेम्पटि कुटुम्बशास्त्री
कुलपतिः
राष्ट्रियसंस्कृतसंस्थानम्
(मानितविश्वविद्यालय:)
५६-५७, इन्स्टीट्यूशनल् एरिया,
जनकपुरी, नवदेहली-११००५८

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Resume

In Sanskrit literary theory there is a dichotomy between decorations of meaning and of sound. The emphasis of most of the scholars has always been on embellishments of meaning since they considered that sentiment or emotion is the core of poetry. Poetry based on sound was relegated to a lower plane but could not be ignored altogether as great poets had used them in earlier times. So they are dealt with cursorily in a few pages.

The sweep, breadth and depth of poetry based on sound is vast and spread thinly in varicus tomes. An attempt has been made in this book to collate a comprehensive literature on the subject along with an English translation. Some poetry has repetition of vowels, consonants or syllables; some have repetition of whole lines of a stanza or parts of a line; some are palindromes of a stanza, half of a stanza or a single line; and some poetry has restrictions, like the use of only one, two, three or four consonants or vowels, or the use of only palatals, labials, dentals and other groups, or the avoidance of these groups. All such poetry is treated by the rhetoricians as decorations of sound. These are dealt with in Volume I.

Poetry as entertainment is an insidious concept in Sanskrit. Certain forms of poetry are used for diversion or for testing the mettle of other poets in assemblies. These are poems with three or more interpretations, conundrums, questions and answers, ambiguous speech; poems with the verb, subject, object or the person addressed being hidden; poems involving the addition or dropping, or both, of a dot, vowel or consonant; and poems involving the restructuring of a poem where only the vowels are indicated. This genre of poetry is included in decorations of sound. They are given in Volume II.

Pictorial poetry is the composition of poems so that the poem can be inscribed in a drawing of an object like a sword, lotus, fish or snake. This group comes under the decorations of sound by applying well-accepted principles of grammar. This exotic art was labeled variously as "strange", "curiosity" and "a tremendous feat", or disparaged as tricks. These are in Volume III.

Résumé

On trouve traité séparément dans la théorie de la littérature sanskrite, le sens des textes et les effets recherchés de sonorité dans leur expression. Les lettrés ont mis l'accent sur l'analyse du sens des poèmes car ils considèrent que le sentiment est l'essence de la poésie; le rôle des effets phonétiques en poésie a été relégué au second plan: il n'a pu cependant être tout à fait ignoré car de grands poètes l'ont utilisé, mais il a été traité plus rapidement et se trouve limité à quelques pages.

Le champs et la profondeur de la poésie basée sur des effets liés à la sonorité sont vastes. Ce livre essaie de donner une vue d'ensemble de la littérature sur ce sujet - avec des traductions en anglais. L'effet du son est fondamental dans les poèmes faisant appel à la répétition de syllabes, de lignes entières ou partielles d'une strophe) oou au palindrome d'une strophe ou d'une de ses parties. C'est aussi le cas dans les poèmes où l'on trouve l'emploi restrictif de seulement quelques consonnes ou voyelles, ou des palatales, labiales, dentales ou autres catégories de consonnes. Ces procédés sont traités dans la première partie.

La poésie de divertissement est un concept spécial en sanskrit. Certains types de poèmes conçus pour se distraire ou pour briller dans les joutes de poésie ont été classés dans le groupe des poèmes basés sur le son. On y trouve des constructions telles que: devinettes - questions et réponses - discours ambigüs, poèmes à plusieurs interprétations - poèmes où certains éléments grammaticaux ou la personne visée sont cachés - suppression d'un point, voyelle ou consonne - ou bien encore reconstruction d'un poème où seules les voyelles sont indiquées, etc... Ces procédés sont traités dans la deuxième partie.

La composition de poèmes pouvant s'inscrire dans le croquis d'un objet comme un sabre est de la poésie graphique. En appliquant des principes de grammaire bien établis, ces poèmes sont regroupés dans la poésie à base d'effets phonétiques. Cet art exotique est considéré comme une curiosité; une bizarrerie ou un véritable tour d'adresse. Il est traité dans la troisième partie.

ZUSAMMENFASSUNG

In der sanskritischen Literaturtheorie beschäftigt man sich getrennt mit der Sinnbelastung und mit den Schalleffekten in der Poesie. Die meisten Gelehrten lenkten eine besondere Aufmerksamkeit auf die Sinnanalyse, denn ihrer Meinung nach stellt der Sinn das Wesen der Poesie dar. Die auf dem Schall basierende Poesie wurde zur Poesie eines niedrigeren Niveaus gehalten, konnte aber nicht vollkommen ignoriert sein, weil sie von berühmten Dichtern benutzt war. Das wird flüchtig in einigen Seiten betrachtet.

Die Möglichkeiten der auf dem Schall basierenden Poesie sind enorm. Indiesem Buch ist ein Versuch gemacht, die umfangreiche dichterische Originalliteratur der englischen Übersetzung gegenüberzustellen. Die Poesie, in welcher man Silbenwiederholungen, Wiederholungen von ganzen Zeilen oder von ihren Teilen in der Strophe, Strophenpalindrome oder Teilstrophenpalindrome, auch Verwertungsbeschränkungen auf nur einen, zwei, drei oder vier Konsonanten oder Vokale oder Gaumen-, Lippen-, Zahn- und andere Gruppen trifft, gründet sich auf dem Schall. Das wird im 1.Teil erörtet.

Die Unterhaltungspoesie stellt im Sanskrit eine besondere Konzeption dar. Die bestimmten Poesiearten die für den Temperamentausdruck von einigen Dichtern in Poesieversammlungen benutzt werden, sind in die auf dem Schall basierende Poesie eingeschaltet. In dieser Gruppe trifft man Rätsel, Fragen und Antworten, zweideutige Redestyle, Gedichte mit zwei oder mehr Interpretationen, verborgene Verbe, Subjekte, Objekte oder die Person, an welche das Gedicht gerichtet ist, das Auslassen oder/und die Ergänzung von Punkten, Vokalen oder Konsonanten, die Rekonstruktion eines Gedichts, wo nur die Vokale angegeben sind. Darüber wird im 2.Teil gesprochen.

Die Gedichte, welche sich in einen Umriss eines Gegenstands, zum Beispiel, eines Schwerts eingeschrieben sein können, gehören zur Zeichnungspoesie. Beim Gebrauch von gemeinsamen grammatischen Regeln werden solche Fedichte zur Schallpoesie zugeschrieben. Diese exotische Art war als eine merkwürdige, seltene und sogar furchtbare Kunst bewertet.L das zird im 3. Tiel besprochen.

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Poetry of Sound



Volume 1

स्वरचित्रं - Poetry of Sound

1. प्रस्तावना

बिन्दुद्वन्द्वतरङ्गिताग्रसरणिः कर्त्ता शिरोबिन्दुकं
कर्मेति क्रमशिक्षितान्वयकला ये केऽपि तेभ्योऽञ्जलिः ।
ये तु ग्रन्थसहस्रशाणकषणत्रुट्यत्कलङ्कैर्गिरा-
मुल्लेखैः कवयन्ति विह्लणकविस्तेष्वेव संनह्यति ।।

(एकावली -1.2) 1

I bow to those great teachers who taught that two dots at the end are the subject and a dot on the top is the object. They were faultless with minds sharpened on the whetstone of thousands of books.

The meaning of the cryptic first line of Vidyadhara's (**1250**) prayer is clear if one is provided with the right key. बिन्दुद्वन्द्वं विसर्गः। शिरोबिन्दुकं अनुस्वरः।। In the sentences वृक्षस्तिष्ठति, जलं पिबति, the word वृक्षः ending in a Visarga gives the subject while the word जलं ending in a Bindu gives the object. It is of interest to note that the great mathematician **Bhaskaracharya** (**1150**) used the word बिन्दु to represent the number zero as well as **X**, the

unknown quantity in कुट्टक, algebra. बिन्दुमती which employs the बिन्दु for the unknown letter **X** is dealt with in Volume 2 of this book.

Chitra Kavyam is the subject of this book. शब्दालङ्कारा: form Chitra Kavyam. The word शब्दालङ्कार: is made up of शब्द: and अलङ्कार:.

शब्द:

The term शब्द means both sound and word. Animals can only produce sounds like roaring, bellowing and bleating. Man has the word.

All human discourse is based on words. Words are required for teaching. Their number is limitless.

शास्त्र is a discipline, a systematic, well-formulated body of knowledge. श्रुति, what is heard, comprises the Vedas. It has no human author, no beginning and exists in an unbroken tradition from teacher to pupil. स्मृति, what is remembered, like Manusmriti, is composed by scholars.

शब्दशास्त्र is the realm of knowledge of शब्द. It is commonly called व्याकरण, grammar. It is considered to be a स्मृति, since grammarians distinguish correct words from their incorrect forms with the help of memory. The analytical skills of Sanskrit grammarians were far superior to anything achieved in the West. Indira was the first Sanskrit grammarian. The Panchatantra claims that it takes twelve years to study grammar.

चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य ।
त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्यां आविवेश ।।

(ऋग्वेद -3.8.10.3) 2

The four horns of the bellowing bull are the four kinds of words, सुब्, कृद्, तद्धित, तिङ्, nouns, verbs, prefixes and particles. The three feet are the tenses, वर्तमान, भूत, भविष्य कालाः, present, past and future. The two heads are the two types of words, नित्य, the eternal, like the sky or Earth, and कार्य, the produced. Its seven hands are the विभक्ति उपसर्ग निपातानि, declensions. It is bound in three ways, in three places, the heart, the throat and the head. The great deity, the word, entered man, who is susceptible to death.

This verse has also been interpreted differently by **Sayana** to refer to

यज्ञ, by **Bharata** to refer to नाट्य and by **Yaska** to निरुक्त.

वाक्, speech, comes from eight locations - chest, throat, head, root of tongue, teeth, nose, lips and palate. वाक् expresses the अक्षरा: in a sequence, in conformity with the meaning to be conveyed. According to Mimamsakas, गौ, cow, consists of ग and औ, which have a fixed sequence, so as to express the meaning, cow (केनोपनिषद्भाष्य -1.5).

The entire store of words in Sanskrit, which means "purified" or "well-ordered", is divided into two grammatical classes, प्राकृति, bases, and प्रत्यय, affixes, suffixes and terminals. धातु is the root of a verb, denoting an action. All words are built by successive affixation.

प्रत्याहार means the comprehension of a series of letters or affixes as one syllable. For instance, हल् is the technical term used for all vowels while अच् is the term used for all consonants.

There are multi-disciplinary words which have different meanings in different branches of knowledge. For example, अधिकरण means: 1. a discussion consisting of five parts, 2. a court of justice and 3. the instrumental case in grammar. Further, Sanskrit is a heavily accented language. Changes in accents in compound words produce different connotations from the same set of words.

अक्षर means eternal, immutable, does not grow or decay. It is used both for a letter of the alphabet and the corresponding uttered sound. The properties of one are attributed to the other. They are symbiotic. A language is captured in its script. A number of individual letters in Sanskrit are used as words, like अ: Krishna, उ: Siva, मा Lakshmi, ई: Kama, क Brahma, कु, भू: Earth, खं sky, क: water, गी speech, भी: fear, रा wealth, वि: birds. Ekaksharakosa and Vrittikalpalatataru, a manual for budding poets, give a long list of these words. This disconcerting usage facilitates the composition of various शब्दालङ्कारा: like एकाक्षर श्लोक:. In English, except for the letters 'a' and 'I', all words consist of two or more letters.

Patanjali (800 B.C.) defines the word गो, cow, precisely in an elaborate exercise. In the story of the elephant and the four blind men, each man defines the elephant by the variable characteristics of the limb he touches. LIke that, do the horns, hump, tail and hooves constitute the cow?

The answer is "No. They are द्रव्य, parts of the animal". There are black cows, white cows and brown cows. As before, black, white and brown are not a cow. They are गुणा:, qualities, colours. Similarly, grazing and walking of the animal are क्रिया:, action, not a cow. Then, what is a cow? That sound which, pronounced, leads to the comprehension of the animal, which is a composite of these, the class-notion, is the word गो. There exist विकारा:, modifications, alterations and अपभ्रंश, corruptions in usage, by different classes of people or in different regions, like गावि, गोणि, गोता, गोपातिलका, which are identical with गो. It is necessary to be familiar with these words as well.

The written character of the script, लिपि, is a permanent, graphic representation of the sound uttered, which is ephemeral and received aurally. Notice the differences. As the eye scans the words, not letter by letter, but as words or groups of words, the impression on the retina disappears as the eye moves to the next element. What the eye sees is a series of colours and shapes, not words and sentences. मनस्, the mind, interprets what is read and retains it. The script is visual and does not change, whereas the word uttered is ephemeral. Every part of the word vanishes by the time the next part is received by the ear. The mind once again understands the words, the sentences and the whole speech. The sound uttered requires only organs of the human body, the mouth for utterance and the ear for reception of the sound carried by the sound waves in the air. The graphic representation of the script requires additional equipment in the form of paper and pencil by the school boy, or a palm leaf and stylus by an ancient Rishi, or paper, ink and brush by the Chinese, or a pocket computer and printer with paper by the modern journalist. But essentially, the uttered word and script are interchangeeable. The hearer and the reader understand the word exactly alike. Auditory memory is more durable than visual.

Coherence of sense in words is subject to स्फोट. Phonemes are held in memory, but not in any sequence or specific order. The pairs of words नदी, दीन and रस, सर are composed of the same phonemes. The combination of phonemes takes place in the mind. It is because of स्फोट that the two words are distinguished as separate. Bhattoji Dikshita gives eight different kinds of स्फोट. The subject of स्फोट is extensive, difficult and lies at the heart

of Sanskrit grammar. The great grammarian **Nagesa** explains the phenomenon on the analogy of a painting. On canvas, a picure may be painted in various colours in a particular order. The finished painting produces a sense of wholeness, which cannot be deduced from the manner and sequence in which the brush strokes were applied.

In addition to grammarians, various schools of Indian philosophy like Nyaya, Vaiseshika, Saṇkhya and Mimamsa discussed स्फोट theory and accepted, rejected or modified it. They also speculated whether words were eternal or non-eternal, meaning they are created and destroyed. Rhetoricians have always regarded grammarians as their guides.

संधि is the simple joining of words, like राम: च to form a single word रामश्च. As many words can be joined as one likes, following the rules laid down for the purpose.

द्वन्द्वोऽस्मि द्विगुरस्मि च गृहे च मे सततमव्ययीभावः ।
तत्पुरुष कर्मधारय येनाऽहं स्यां बहुव्रीहिः ।।

(काव्यमीमांसा -Page 22**) 3**

This Sloka, recited by a householder, gives the names of six समासा:.

My family consists of द्वन्द्व:, only two members and द्विगु, a couple of cows. Yet there is no अव्ययीभाव:, decrease in expenditure. So तत्पुरुष:, my servant should, कर्मधारय:, work more so that I may be enriched by बहुव्रीहि:, large quantities of paddy.

समास is the formation of compound words, like adding राम and चन्द्र to form a single word रामचन्द्र. प्रवृत्ति is a technical term with a number of different connotations. Here it refers to a compound word giving an aggregate sense different from the exact literal sense of the constituent words. Sanskrit is a heavily accented language in which changed accents in compound words may be used to obtain different connotations for the same set of words. Again as many words as one likes can be combined together. Dandi (**400**) asserts that very long compounds and a profusion of compounds is the very breath of prose.

Chronology, Translation and Elite Text

Indian chronology is very hazy. **Kalidasa** is dated 700 B.C. by Fauche, 50 B.C. by William Jones and 575 A.D. by another expert. The only

concrete evidence we have is the Mandasor inscription 450 A.D., Aihole inscription of 634 and **Bana's** Harshacharita of 600 which refer to **Kalidasa**. Scholars squabble over dates advancing flimsy evidence. As matters stand, dates are given in this book in steps of a quarter of a century to indicate the relative succession of the authors and no authentication is made. **725** and **775** indicate the first and second halves of the eighth century while **750** is used for the eighth century or the middle of the eighth century.

"Translation is like a mistress. If it is beautiful it is not dutiful. If it is dutiful it is not beautiful". So goes a French saying. The problem in translation is between accuracy and adequacy. While exact equivalence is essential in scientific texts approximate rendering is enough for literary texts as in this work. Translating into another language a simple English sentence, "That was a fine spring", raises problems. One tries to distinguish between three different usages of the term "spring" - water gushing from the Earth, the season for love and a helical metal coil. Context is the key.

Modern communication theory distinguishes between Elite Texts and Populist Texts. Elite Texts require an adult reading age, have long and complex sentences, prefer the passive voice, use difficult, technical words and have a lower function-to-word ratio. They are not toys for the boys. Populist Texts are just the opposite. These are used on the radio and television. The whole range of Sabdalankaras is redolent of the expertise of experts, बहुशास्त्रदर्शिता, whose knowledge of a multitude of areas is profound. It has been called दुष्कर, कठोर, दुर्बोध्य. Naturally, from its subject content Sabdalankaras form an Elite Text.

काव्यपुरुषः

Kaviraja Rajasekhara (900) of the Yayavara family was the teacher of King Mahendrapala of Kanauj. He knew many languages and was a man of all times and climes. He wrote भुवनकोश, a book on Indian geography. He has given interesting information about the modes of speech and different dialects of people in various parts of India. In his Kavyamimamsa, a text-book for poets, written in a terse and vigourous style, he narrates the story of Kavyapurusha, whose mother, Sarasvati, addresses him as follows.

शब्दार्थौ ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः, जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम् । समः प्रसन्नो मधुर उदार ओजस्वी चासि । उक्तिचणं च ते

वचो, रस आत्मा, रोमाणि छन्दांसि, प्रश्नोत्तरप्रवह्लिकादिकं च वाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्कुर्वन्ति । भविष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिस्तौति । (काव्यमीमांसा -3)

Word and meaning make up his body, the different languages are his limbs. Sentiment is his soul and figures of speech are his ornaments. Kavyapurusha insisted on accompanying his mother, who was going as a judge. Gauri created Sahityavidyavadhu as his bride to dissuade him and asked her to follow him. The bride adopted various dresses and dramatic devices to captivate him. Finally Kavyapurusha was won over and married her. The various dresses and dramatic modes adopted by the bride in different countries are imitated by the people living in those places.

अलङ्काराः

In Sanskrit अलङ्काराः are of two kinds शब्दालङ्काराः and अर्थालङ्काराः. They apply both to prose and poetry. The शास्त्र, branch of knowledge, which deals with both kinds is अलङ्कारशास्त्र. The authors of works on अलङ्कारशास्त्र were eminent scholars, for whom it was a matter of pride to give verses of their own composition as illustrations, rather than a straightforward borrowing from an illustrious precursor. Some of them adopted the system of writing in सूत्र, वृत्ति and कारिका, as ancient grammarians did.

अलङ्काररहिता विधवेव सरस्वती । (अग्निपुराण -334.2)

Without ornaments Sarasvati is like a widow according to Agni Purana.

उपमा दीपकं चैव यमकं रूपकं तथा ।
काव्यस्यैते ह्यलंकाराश्चत्वारः परिकीर्तिताः ।।
(भरतनाट्यशास्त्रं -16.41) 4

Bharata (**800 B.C.**) mentions only four अलङ्काराः, उपमा, दीपकं, यमकं and रूपकं.

रूपकादिरलङ्कारस्तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूषं विभाति वनितामुखम् ।।

(भामहालङ्कार -1.13) 5

A pretty woman is not attractive even in her husband's eyes if she does not wear a necklace on her chest, bangles on her hands, anklets on her feet and ear-rings. Bhamaha (400), son of Rakrilagomin, states that the काव्यं is the body which is to be decorated with अलङ्काराः like रूपक. This view directly conflicts with Calvin's prohibition against the use of jewellry in the 16th Century.

नालम्बते दैष्टिकतां न निषीदति पौरुषे ।

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते ।। (शिशुपालवधं -2.86) 6

Magha (**675**) was the grandson of Suprabhadeva, minister of King Srivarmala. He embarked upon the formidable task of writing the Maha-kavya Sisupalavadham, with 20 Sargas containing 1745 verses in 43 metres, with the specific object of surpassing Bharavi's (**350**) Kiratarjuniyam.

Magha says that the poet attends to the nuances of both the sound of the word and its meaning and their interface. He does not cling to destiny nor spurn human endeavour.

Udbhata (**800**) was the सभापति, the chief court poet, of King Jayapida, who received one lakh of gold pieces a day when he attended the king. He considered गुणाः and अलङ्काराः to be essentially of the same nature inherently enhancing the poem. गुणाः belong both to the word and sense together; on the other hand, अलङ्काराः belong only to either of them and not both together. If the काव्य is the body, अलङ्काराः are the आत्मा, soul.

Anandavardhana's (**800**) Dhvanyaloka was an epoch making work of great erudition and critical insight written in a lucid and forceful style which settled the principles to be followed in Poetics. He claimed, काव्यस्य आत्मा ध्वनिः. The Dhvani theory was suggested by the स्फोट theory of grammarians. **Abhinavagupta's (1000)** commentary Lochana "is even more erudite and difficult than the text. Abhinava was a profound philosopher, an acute critic and a great poet and a prololific writer". He led 1200 followers into a cave reciting his Bhairava Stotra and disappeared.

Maharaja Bhojadevs (**1000**) of Dhara Nagara in Malva belonging to the Paramara dynasty, had immense devotion to learning and was a great

patron of poets. He himself is credited with a vairiety of books, of which Sarasvati-kanthabharanam and Sringara-prakasa are on poetics. He clarifies that an ugly woman adorned with many jewels remains ugly. A bad poem is not improved by any number of अलङ्काराः.

समुद्रकस्थितहारकेयूरपारीहार्याह्यलंकारवत् ।

A group of words containing only an apparent repetition is an अलङ्कार. It is dependent on poetry, which it beautifies. When it is viewed with reference to itself as a separate item, it is no longer an अलङ्कार, like necklaces, bangles and ear-rings kept locked in a box.

It is the body of the काव्य which is decorated. The आत्मा is रस.

Rajanaka Ratnakara (800), a court poet of King **Avantivarman** of Kashmir, along with **Anandavardhana** and **Sivasvami**, was endowed with scholarship, erudition and poetic technique. His renowned Mahakavya, Haravijayam, running into 4693 verses in 50 Sargas, has been unsurpassed in extent. (Surprisigly, because of its length this work is not studied in our Universities). At the end, **Ratnakara** claims that even a non-poet shall become a poet by studying his *magnum opus* whereas a कवि, poet, shall become a महाकवि, one of greater rank The commentary by the famous **Rajanaka Alaka (1050)** is incomplete and stops in the middle of the 46th Sarga. He was extolled by **Kshemendra (1000)** for his profuse use of वसन्ततिलका metre.

Kshemendra or Vyasa Dasa was a versatile and profuse writer with an uncanny insight, who was the court poet of King Ananta of Kashmir.

काव्यस्यालमलङ्कारैः किं मिथ्यागणितैर्गुणैः ।
यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते ।। 7
अलङ्कारास्त्वलङ्कारा गुणा एव गुणाः सदा ।
औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ।।

(औचित्यविचारचर्चा -4,5) 8

परस्परोपकारकरुचिरशब्दार्थरूपस्य काव्यस्योपमोत्प्रेक्षादयो ये प्रचुरालङ्कारास्ते कटककुण्डलकेयूरहारादिवदलङ्कारा एव, बाह्यशोभाहेतुत्वात् ।

येऽपि काव्यगुणाः केचन तल्लक्षणविचक्षणैः समाम्नातास्तेऽपि श्रुतसत्य-शीलादिवद् गुणा एव, आहार्यत्वात् । औचित्यं त्वग्रे वक्ष्यमाणलक्षणं स्थिरमविनश्वरं जीवितं काव्यस्य, तेन विनास्य गुणालङ्कारयुक्तस्यापि निर्जीवत्वात् ।।

For Kshemendra, औचित्यं, appropriateness, based on रस, is the life of the काव्य. गुणालङ्काराः are unnecessary. अलङ्काराः remain decorations. गुणाः, qualities, remain as such. This is further elaborated. उपमा and उत्प्रेक्षा which are dependent on the tasteful interdependence of word and meaning are widely used for outward decoration like armour, ear-rings, armlets and necklaces.

He illustrates the औचित्यं of a word मुग्धा, naive, in the following verse from Navasahasankacharitram of Parimala Padmagupta, (**1000**).

मग्नानि द्विषतां कुलानि समरे त्वत्खड्गधाराकुले,
नाथास्मिन्निति वन्दिवाचि बहुशो देव श्रुतायां पुरा ।
मुग्धा गुर्जरभूपालमहिषी प्रत्याशया पाथसः
कान्तारे चकिता विमुञ्चति मुहुः पत्युः कृपाणे दृशौ ।।
(औचित्यविचारचर्चा -11) ९

The naive wife of a Gurjara king was in a dense forest. She said to her husband, "Formerly I heard many times from the bards that, in battle, whole contingents of enemies were drowned in the flood from your sword". Saying this, the queen repeatedly cast her glances with trepidation on the husband's sword in expectation of water. (She was looking for the flood of water from the sword).

Rajanaka Kuntaka (**1000**) held that अलङ्कारो अभिधाप्रकारविशेषः. The essential difference between ordinary speech and poetic speech is चारित्व or वैचित्र्य that live in the poetic composition, which makes the Alankara. For him वक्रोक्ति is the essence of a Kavya.

लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये ।
काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते ।।

(वक्रोक्तिजीवितं -1.2) 10

The work of the poet is adorned in a manner which has not been attempted before, something which is extraordinary and gives pleasure.

शरीरं जीवितेनेव स्फुरितेनेव जीवितम् ।
विना निर्जीवतां येन वाक्यं याति विपश्चिताम् ।।

(वक्रोक्तिजीवितं -1.39) 11

Like a body without life, प्राण without movement, a sentence is without life, when it does not produce pleasure in like-minded persons, who are connoisseurs.

वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैवाभिधा ।

वक्रोक्ति is the strange, masterly expression of a well known proposition in a contrary manner.

भवतोऽस्माद् अभिधानप्रत्ययौ इति भावः, स्वस्य आत्मनो भावः स्वभावः।

स्वभावोक्ति is natural expression, ordinary usage. It is अलङ्कार्य, to be adorned. Both वाचक, शब्द and वाच्य, अर्थ by the poet's expert breaking of words and statements, contribute to the decoration.

अलंकारकृतां येषां स्वभावोक्तिरलंकृतिः ।
अलंकार्यतया तेषां किमन्यदवतिष्ठते ।।

(वक्रोक्तिजीवितं -1.11) 12

Dandi (**400**) says that natural statements are the decoration. Kuntaka (**1000**) asks, then what is left to be decorated with? If the body is the decoration, why decorate it again? आत्मा cannot be mounted on the shoulder of आत्मा.

Visvanatha Kaviraja (**1300**) knew eighteen languages. He was the सन्धिविग्रहिकमहापात्र of King Narasimhadeva of Kalinga. His very well written Sahityadarpana, with commentaries by his son Ananta Dasa (**1325**) and Mahesvara Tarkalankara (**1650**) is a classic in Alankara literature.

Dharma Suri (**1550**) came from an ilustrious family of Telugu

scholars. His uncle, Narayana, was given the title of गण्डभेरुंड, a mythical bird which is the विरोधिमृग of Sarabha, another mythical animal with eight legs, which is the विरोधिमृग of the mighty lion. Dharma Suri himself held the title मायावादिभयङ्कर He wrote Sahityaratnakara with all verses in praise of Sri Rama.

शब्दार्थयोः प्रसिद्ध्या वा कवेः प्रौढिवशेन वा ।

हारादिवदलङ्कारः सन्निवेशो मनोहरः ।। (चन्द्रालोक -5.1) 13

Jayadeva (**1225**) says that delightful decorations, like a necklace, of the sound and meaning are juxtaposed because of their wide acceptance or the poet's प्रौढित्वं, which is वाक्यार्थे पदं पदार्थे वाक्यं तत्कृतिः, the expression of the meaning of a word in a sentence and the meaning of a sentence in a word.

अलङ्कारस्तु हारादय इव । (एकावली -5)

Alankaras are like necklaces.

Vidyadhara's (**1250**) comprehensive work Ekavali, meaning a unique necklace, reduces Alankara literature to a system, where all verses are composed in praise of Utkala King Vira Narasimhadeva, who defeated the Muslim ruler of Bengal.

Kavikarnapura (**1575**) was named Paramananda Dasa Sena as a child. He accompanied his father to Puri to see Chaitanya when he was seven years old. The touch of his master's feet inspired the precocious child to utter a verse in आर्या वृत्तं which praised Krishna as the ear-ornament of the Gopis. It earned him the title of Kavikarnapura, the ear-ornament of poets, from Chaitanya. His Alankarakaustubha, with verses on Sri Krishna, is widely read in Bengal.

शब्दालङ्काराः

The test which is to be applied for differentiating a शब्दालङ्कार from an अर्थालङ्कार is its परिवृत्तिसहत्व or परिवृत्यसहत्व. If an अलङ्कार is solely dependent on the form of the words, so that the अलङ्कार is lost if the words are substituted by other words of similar meaning (synonyms), then the अलङ्कारः is शब्दालङ्कारः. When such substitution by a synonym does not destroy the

अलङ्कार: then it is an अर्थालङ्कार:.

There are no English equivalents to most शब्दालङ्कारा:, poetry in sound. Alliteration and rhyme are watered down, insipid versions of अनुप्रास. Other types are impossible in European languages. They just cannot be translated, unlike अर्थालङ्कारा:. European scholars of Sanskrit rely heavily on translations. So they do not relish शब्दालङ्कारा: and ignore them. Or, out of frustration, they indulge in vituperation like **A.B.Keith**: "**Bharavi** is, however guilty of error tastes from which **Kalidasa (150 B.C.)** is free. Especially in Canto XV he sets himself to try *tours de force* of the most foolish kind, redolent of the excesses of Alexandrian poets"

The number of poets at any time, in any country, is a very small proportion of the total population. There are more writers in prose compositions than poets because of the difficulty in metrical rendering. In English there are barely a dozen metres. In Sanskrit there are well over 80 metres. **Bharavi** used 23 metres while **Magha** employed 43 metres. To be able to compose in a variety of metres, to fit the subject matter and other poetic flights, requires an immense vocabulary and is a tremendous feat. Even in a millennium there are no poets to compare with **Bharavi, Magha** and **Ratnakara**, who used शब्दालङ्कारा:, poetry of sound including Chitra Bandhas, widely.

A special type of brain activity is possibly involved in the composition of शब्दालङ्कारा:, where the sound and shape of letters and words form the foundation. It is possible that proficiency in this is even more scarce than poets themselves. One can postulate that many poets might be deficient in this speciality, as a result of which they did not employ them. In the text books on अलङ्कारशास्त्र, except for a very few, most of the authors deal with it summarily. Examples are difficult to unearth. One has to penetrate unprecedented depths to uncover a treasure house of poems, whose variety, aesthetic appeal and capacity for arousing our astonishment has not been equalled in any other area. It has been a tough task to make the present meager collection.

चित्रकाव्या: comprise poetic compositions involving शब्दालङ्कारा:. Great ingenuity and innovation are displayed in the arrangement of letters, making different words or senses.

अर्थालङ्कारा: are व्यङ्ग्य, implied sense, not वाचक. They correspond to

the figures of speech in English grammar, where they are a dozen or so. Mammata lists 61 varieties in his treatise, Kavyaprakasa. **Ruyyaka (1100)** mentions 71 varieties in his Alankarasarvasva. This is increased to 100 types in Chandraloka by **Piyushavarshi Jayadeva (1225**). He acquired the title Piyushavarshi for elegant lyrical verses in his play Prasannaraghava. This Jayadeva is different from the author of Gita Govinda. His varieties were adopted wholesale by **Appayyya Dikshita (1600)** for his work, Kuvalayananda, where the number was inflated to 120 varieties.

Dandi (400), (said to be a descendent of Bharavi, which pushes his date to **700**), who lived in Kanchi, was the first to write about अलङ्काराः in his Kavyadarsa, where he devoted one chapter to शब्दालङ्काराः. He belonged to the Riti School of poetics and possibly the Alankara School. He has a flowing, mellifluous style.

Bhamaha (400), who wrote Kavyalankara, was the next well-known author. His verses are smooth and polished. Following him others gave similar titles to their work. **Udbhata (800)** ignores यमक in his Kavyalankara-sara-sangraha. **Vamana (800)**, a court poet Of King Jayapida, in his Kavyalankara-sutra-vritti deals casually with शब्दालङ्काराः. **Pratihara Induraja (900)** wrote the Karikas on Vamana's Sutras.

Rudrata (800) in his Kavyalankara dealt extensively with शब्दालङ्काराः and mentioned many चित्रबंधाः. **Bhoja (1000)** too treats the subject similarly in his Sarasvatikanthabharanam.

Mammata's (1000) stunning study of poetic literature is the foremost authority on Sanskrit rehetoric and his Kavyaprakasa has over 100 commentators. He treats शब्दालङ्काराः cursorily,

Dharmadasa Suri (1025) was a Buddhist who wrote Vidagdha -mukha-mandanam, (विदग्धाः परिपक्वचित्ताः, मुखं, मण्डनं अलङ्करणं), on Sabdalankaras in the style of question and answer, which is read even now

Visvanatha Kaviraja (1300) in his Sahityadarpana dismisses चित्रं by comparing it with गड्डु. By reason of being placed in close proximity, even though it is a चमत्कार, cleverness, it is classed as a शब्दालङ्कार because of the placement of letters. In the human body, गड्डु, the top of the throat, is not

essential (for speaking). As is the गडु in the body, so also is चित्रं in a Kavya. चित्रं has no रस.

Vidyanatha (**1300**) agrees with this view in his Prataprudriya, written with all the Slokas are in praise of his patron, Kakatiya King Prataparudra of Warangal.

तत्र च शब्दगताश्चारुत्वहेतवोऽनुप्रासादयः प्रसिद्धा एव । यमकादिना यमकप्रकाराणां निबन्धनं दुष्करभङ्गश्लेषादीनां शक्तावपि प्रमादित्वम् । .. यमके च प्रबन्धेन बुद्धि पूर्वकं क्रियमाणे नियमेनेव यत्नान्तरपरिग्रह आपतति शब्दविशेषान्वेषणरूपः ।

यमकादिनिबन्धे तु पृथग्यत्नोऽस्य जायते ।
शक्तस्यापि रसेऽङ्गत्वं तस्मादेषां न विद्यते ।। (ध्वन्यालोक -2) 14
आदि दुष्करमुरजचक्रबन्धादि ।

Anandavardhana states that clever शब्दालङ्काराः like अनुप्रास are famous. यमक, मुरजबन्ध, चक्रबन्ध are very difficult and require special effort for sound effects. So they cannot form part of Rasa.

वक्रोक्तिरनुप्रासो यमकं श्लेषस्तथा परं चित्रम् ।
शब्दस्यालंकाराः श्लेषोऽर्थस्यापि सोऽन्यस्तु ।।
(काव्यालङ्कार -2.13) 15

Rudrata lists अनुप्रास, यमकं, श्लेष, वक्रोक्ति, चित्रं as शब्दालङ्काराः.

श्लेषानुप्रासचित्राणि वाकोवाक्यं प्रहेलिका ।
गूढप्रश्नोत्तराध्येयश्रव्यप्रेक्ष्याभिनीतयः ।। 16

श्लेष, अनुप्रास, चित्राणि, वाकोवाक्यं, प्रहेलिका, गूढं, प्रश्नोत्तर are listed by Bhoja as शब्दालङ्काराः.

Bhoja states that there are 24 types of शब्दालङ्काराः.

दुष्करत्वात्कठोरत्वाद् दुर्बोधत्वाद्दिनावधेः ।
दिङ्मात्रं दर्शितं चित्रे शेषमूह्यं महात्मभिः ।।

(सरस्वतीकण्ठाभरणं -2.130) 17

Bhoja says that चित्रं is hard to the ear, difficult to compose and is not easily understood. For lack of time, it is dealt briefly. The rest is left to the cognescenti.

Of चित्रं, Dandi says दुष्करं, difficult to compose, **Mammata** says कष्टकाव्य, very difficult poetry, **Visvanatha** says काव्यान्तर्गड्डुभूत, like the back of the throat in a Kavya, and **Kesava Misra (1550)**, who was the court poet of King Manikchandra of Kangra, in his Alankarasekhara, says कौतुकविशेषकारी, arouses curiosity. There is a congruence of views among them that चित्रं is शब्दालङ्कारः.

Vedanta Desika (**1000**) was reputed to be the incarnation of Vishnu's bell at Tirupati. He was a prolific writer. His Padukasahasram with 1008 verses, written in one night, contains a chapter on शब्दालङ्कारा: as does his Yadavabhyudayam.

Visvesvara Kavi (1400) was the court poet of King Singa Bhupala of Venkatagiri, who mentions शब्दालङ्कारा: in his Chamatkara-chandrika, written with all verses in praise of his patron,

Chakra Kavi (**1600**) was a poetic genius who wrote Chitraratnakara for those who wish to know the form of शब्दचित्रं. He was admired by Pandya and Chera kings. Humorous verses are composed in an enigmatical manner.

Visvesvara Pandita (**1725**) was a versatile scholar, from a family surnamed पांडिया के पाण्डे, of Almora, who wrote Kavindra-karnabharanam modelled on Vidagdhamukhamandanam.

अनुप्रासः

अनुप्रास: is a repetition of the sound of a group of vowels or consonants. In English, alliteration is considred a novice's toy. In Sanskrit literature, अनुप्रास: is a highly appreciated, time-honoured literary device used by all poets. There are a number of varieties of which छेकानुप्रास:, वृत्त्यनुप्रास: and लाटानुप्रास: are the main divisions.

रावणो नाम रावणः ।।

In this epigram, "An oppresser named Ravana", there is simple repetition. वीप्सा, repetition, is not अनुप्रासः.

शृङ्गारस्याङ्गिनो यत्नादेकरूपानुबन्धवान् ।

सर्वेष्वेव प्रभेदेषु नानुप्रासः प्रकाशकः ।। (ध्वन्यालोक -2.14) 18

Great effort has to be expended to bring letters in one form in the various types of अनुप्रासः, which does not glitter though it is a limb of शृङ्गार. अनुप्रासः is termed स्वेच्छाचार, expressing as one desires.

अनुल्बणो वर्णाऽनुप्रासः श्रेयान् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.9) 19

अनुल्बण not excessive.

The best अनुप्रासः does not have excessive repetition of letters. Vamana considers only two varieties - उल्बण and अनुल्बण.

वर्णविन्यासवक्रत्वं चिरन्तेष्वनुप्रास इति प्रसिद्धम्। वर्णानां विन्यासो वर्णविन्यासः अक्षराणां विशिष्टन्यसनं तस्य वक्रत्वं वक्रभावः वैचित्र्येण शब्दशोभातिशयः ।। (वक्रोक्तिजीवितं -1.19)

Kuntaka says that an unusual arrangement of letters has been known as अनुप्रासः. This is true of all शब्दालङ्काराः.

छेकानुप्रासः

Birds addicted to stay in their nests and do not go out are called छेकाः. By their lonely and undisturbed mode of living they develop a charming voice. From its similarity to the behaviour of these birds the Anuprasa is called छेकानुप्रासः. छेकाः also means विदग्धाः, who are accomplished men, who especially like this Anuprasa which gives the name छेकानुप्रास.

छेकाः are birds addicted to their homes which do not go out at all. This अनुप्रासः resembles these birds and so it is called छेकानुप्रासः. छेकाः also means विदग्धाः, learned or clever men. So छेकानुप्रासः means that this literary genre is liked by learned men. प्रास is a convenient arrangement of similar

letters in a काव्य. अनु is congenial with the sentiment. प्रकृष्टे न्यास इत्यनुप्रास:.

किं नाम दर्दुर दुरध्यवसाय सायं
कायं निपीड्य निनदं कुरुषे रुषेव ।
एतानि केलिरसितानि सितच्छदाना-
माकर्ण्य कर्णमधुराणि न लज्जितोऽसि ।।

(अलङ्कारसर्वस्वं -Page 60**) 20**

You, ignorant frog! Getting angry in the evening, contracting your body, why are you making ghastly noises like Durr-durr? Are you not ashamed of yourself after hearing the sweet, melodious sounds of the playful swan, with shining wings?

वृत्त्यनुप्रासः

Rudrata gives five varieties of वृत्त्यनुप्रास: based on the consonants used. Bhoja gives many varieties based on divisons of the country like Karnataka or Dravida. When there is no restriction on the number of letters repeated, it is वृत्त्यनुप्रास:.

झणज्झणितकङ्कणक्कणितकिङ्किणीकं धनु-
र्ध्वनद्गुरुगणाटनीकृतकरालकोलाहलम् ।
वितत्य किरतोः शरानविरतस्फरच्चूडयो-
र्विचित्रमभिवर्तते भुवनभीममायोधनम् ।।

(उत्तररामचरितं -6.1**) 21** वृत्यनुप्रास

झणत्झणित sound, कङ्कण bracelet, कणित sounded, किङ्किणीयं small bell, गरुगणा ज्या bow-string, अटनीकृत धनुष्कोट्या कृत made by the end of the bow, कराल भीषण formidable, कोलाहलं commotion, वितत्य मण्डलीकृत्य bent, किरतो: वर्षतो: raining, अनविरत with no interval, स्फरत् discharge an arrow, चूडयो: crests, tufts of hair, भुवनभीमं striking terror in the whole world, आयोधनं fight.

The fight, striking terror in the whole world, is raging between the two combatants, Lava and Chandraketu, with their hair fluttering, showering arrows by stretching their bows. The bells tied to the bows are ringing like

tinkling bracelets. They are making a frightful sound with their twanging strings and points. This Sloka is वृत्यनुप्रासः.

लाटानुप्रासः

Udbhata gives five varieties ot लाटानुप्रासः. 1. The words are in different पद. Both words are परतन्त्र. 2. One word belongs to a different पद. The other word constitutes an independent word by itself. The first word is स्वतन्त्र and the second is परतन्त्र. 3. Both the words come together in one पद. 4. Both words occur as different and independent पद. 5. Repetition of a पाद in all its orders. Repetitions once, twice, thrice are included.

स्त्रियो महति भर्तृभ्य आगस्यपि न चुक्रुधुः ।
भर्तारोपि सति स्त्रीभ्य आगस्यपि न चुक्रुधुः ।।

(काव्यालङ्कारसारसंग्रह -1.7) 22 लाटानुप्रास

आगसि faults, न चुक्रुधुः क्रोधाभाव without anger.

The ladies displayed no anger even against great faults of their lovers. The lovers also showed no anger against the Nayikas for transgressing the love of their husbands. In this लाटानुप्रासः, there is पुनरुक्त पादाभ्यासः.

स्फुटानुप्रासः अर्थानुप्रासश्च

Jayadeva gives two new varieties of अनुप्रासंः called स्फुटानुप्रासः and अर्थानुप्रासः. In स्फुटानुप्रासः there is a fixed repetition of letters in a पाद.

In अर्थानुप्रासः the letters in the उपमेय, object compared, are repeated in the उपमान, standard of comparison. Unlike छेकानुप्रासः and वृत्त्यनुप्रासः, where there is proximity between the sounds repeated, there can be a wide interval here. As the repetition is at the beginning of the third पाद and the end of the fourth पाद, this can be treated as स्फुटानुप्रासः. But as अर्थ, meaning, as well as उपमान and उपमेय are involved, it is classified as अर्थानुप्रासः.

अन्त्यानुप्रासः

Visvanatha gives a new अन्त्यानुप्रासः where the letter is found to be

repeated along with the अनुस्वर and विसर्ग at the end of a पाद, line, or पद, word.

मन्दं हसन्तः पुलकं वहन्तः । 23

Smiling mildly, hair standing erect due to pleasure. This is पदान्त अन्त्यानुप्रासः.

पुनरुक्तवदाभासः

पुनरुक्तवदाभासः उभयालङ्कारः. This is an Alamkara of both word and sense. The test that is to be applied to distinguish them is परिवृत्तिसहत्व or परिवृत्त्यसहत्व. If an Alamkara is solely dependent on the form of words, so that the meaning is lost if the words are substituted by other words of similar meaning, the Alamkara is शब्दालङ्कारः.

आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।
पुनरुक्तवदाभासः स भिन्नाकारशब्दगः ।।

(साहित्यदर्पण -10.2) 24

पुनरुक्तवदाभासस्य चिरन्तनैः शब्दालङ्कारमध्ये लक्षिततत्वातं प्रथमं तमेवाह ।

Visvanatha maintains that, without reference to the context, the use of words with the same meaning is a fault. When the subject matter is a different aspect of the word and displays a knowledge of what is repeated, it is not a fault. As earlier writers have included पुनरुक्तवदाभासः in the midst of शब्दालङ्काराः, it is considered first.

भुजङ्गकुण्डली व्यक्तशशिशुभ्रांशुशीतगुः ।
जगन्त्यपि सदापायादव्याच्चेतोहरः शिवः ।।

(साहित्यदर्पण -10.2) 25

कुण्डली snake, owner of a snake, wearing earrings, शुभ्रांशु spotless rays, शीतगुः Moon, शीतः शीतलः गौर्वृषः bull, अपायाद् from dangers, अव्यात् रक्षतात् by protection, चेतोहरः steals consciousness with his beauty, हरः Siva.

May Siva, who wears a snake as a ear-ring, who has Nandi bull

clearly visible in the cool spotless rays of the Moon, who is beautiful, protect us from dangers! There is repetition in भुजङ्गकुण्डली, हर: शिव:, and शशिशुभ्रांशु. कुण्डली is snake or owner of a earring. This is पुनरुक्तवदाभास.

अपशब्दाभासः

स्थगिताकाशदिक्चक्रः स महान्तैः शरैर्द्विषाम् ।
शिरांसि पीवरच्छेदस्कन्धचक्राण्यजीहरत् ।।

(हरविजयं -43.333**)** 26

महान्तैः इति अपशब्दाभासः । महद्भिरिति युक्तत्वात् । महान्तो जीवितक्षयो येभ्य इति तु नापशब्दः ।।

स्थगित hidden, अजीहरत् cut off.

He concealed all the quarters of the sky with his arrows. He cut off the heads of enemies from their stout shoulders. This Sloka is अपशब्दाभास:.

विरोधाभासः

त्वद्भक्तिभावितधियो जगतामत्र ये त्रये ।
जन्मवत्तामहं मन्ये तेषामेवानृणां नृणाम् ।। (देवीशतकं -51**)** 27

अत्रये त्रये, अनृणां नृणां इति विरोधाभासित्वम्।।

त्वद्भक्तिभावितधिय: those whose minds are filled with devotion to you, अत्र अस्मिञ्जगति in this world, जगतां विष्टपानां त्रये in the three worlds, जन्मवत्तां सजन्मत्वमनृणां free from debts from birth, अहं मन्ये I consider.

Oh Devi! In this world there are men whose minds are filled with devotion towards you. I consider them to be free from debts right from their birth. This Sloka is विरोधाभास:.

यमकं

As words can be combined or split in many ways by संधि and समास, immense potentialities are opened for the composition of यमक.

Well might Lollata (**800**) remark that it is only parading one's power or it is a sort of blind imitation of our predecessors to indulge in the

composition of these varieties of चित्रकाव्य, which are so called because of their creating a sense of wonder or possibly because they are to the eyes merely as pictures. In spite of these erudite remarks, it is a fact that not all poets have the facility to produce works incorporating चित्रकाव्य. It certainly stimulates the intellect of the reader and keeps his attention and wonder at the superfine performance of the poet.

Yamakam is noticed in Aihole rock inscription (**634**).

The earliest instance of यमकं is to be found in the Upanishads. In the Mahabharata also one comes across अनुप्रास:, कूट and यमकं.

पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ।। (ईशोपनिषद्) 28

That, Supreme Brahman, is infinite. This, Conditioned Brahman, is infinite. The infinite Conditioned Brahman proceeds from the infinite Supreme Brahman. Through knowledge, subtracting the infinite out of the infinite Conditioned Brahman, it remains as the Unconditioned Brahman alone.

Vishnudharmottara Purana, chapter14 says,

आदौ मध्ये तथैवान्ते पादस्य तु तदिष्यते ।
संनदष्चसमुद्गाख्यौ तथैव यमकौ मतौ ।।
समस्तपादयमकं दुष्करं परिकीर्तितम् । 29

समस्तपाद यमकं is very difficult.

आवृत्तिं वर्णसंघातगोचरां यमकं विदुः ।
तत्तु नैकान्तमधिरमतः पश्चाद् विधास्यते ।। (काव्यादर्श -1.61) 30

Dandi states यमकं is an assembly of consonants and their repetition, which is not always sweet. His classification is based on व्यपेत, separated and अव्यपेत, close together

ध्वन्यात्मभूते शृङ्गारे यमकादिनिबन्धनम् ।
शक्तावपि प्रमादित्वं विप्रलम्भे विशेषतः ।।

(ध्वन्यालोक -2.15) 31

ध्वनेरात्मभूतः शृङ्गारस्तात्पर्येण वाच्यवाचकाभ्यां प्रकाश्यमानस्त-स्मिन्यमकादीनां यमकप्रकाराणां निबन्धनं दुष्करशब्दभङ्गश्लेषादीनां शक्तावपि प्रमादित्वम् । प्रमादित्वमित्यनेनैतद्दर्श्यते काकतालीयेन कदाचित्कस्यचिदेकस्य यमकादेर्निष्पत्तावपि भूम्नालङ्कारान्तरवद्रसाङ्गत्वेन निबन्धो न कर्तव्य इति । तस्मिन्द्योत्ये यमकादेरङ्गस्य निबन्धो नियमान्न कर्तव्य इति ।।

यमकं contains strength with दुष्कर, extremely difficult शब्दभङ्ग breaking, splitting of words and श्लेषः, double meaning. As ध्वनि is the आत्मा, यमकं is not appropriate for शृङ्गार.

अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः ।
यमकं पादतद्भागवृत्ति तद् यात्यनेकताम् ।।

(काव्यप्रकाश -9.83) 32

Mammata frowns on यमकं as it does not have रस.

यमकं नाम कोऽप्यस्याः प्रकारः परिदृश्यते ।
स तु शोभान्तरभावादिह नाति प्रतन्यते ।।

(वक्रोक्तिजीवितं -2.7) 33

Kuntaka holds that यमकं is अपूर्व.

यमककाव्य is written using only यमकं. Nitivarma's (**700**) Kichakavadha marks an important stage of development. Perhaps Nitivarma wrote his Yamaka Kavya to illustrate the extent to which Yamas might be used as accessories in the delineation of a Rasabhasa like Kichaka's Sringara. It is instanced by Premachandra in his commentary on Kavyadarsa, as a rare instance of a poem opening with आशीः, benediction. Vasudeva's (**850**) Yudhishthiravijayam and Trivikrama Bhatta's (**1600**) Nalachampu use श्लेषयमक. There are many यमककाव्याः.

Rudrata's elaborate classification of Yamakam is based on पादावृत्ति, पदावृत्ति and वर्णावृत्ति, repetition of Padas, words and letters, which has been

followed in this book.

पादावृत्ति

There are all possible combinations of the Padas which are given names. Of these समुद्र यमकं, (round casket), where each half of the Sloka is repeated, पङ्क्ति, (row), called महायमकं by others, where the first Pada is repeated in the other three Padas and महायमकं where the whole Sloka is repeated are important.

ननाम लोको विदमानवेन मही न चारित्रमुदारधीरम् ।
न नामलोऽकोविदमानवेनमहीनचारित्रमुदारधीरम् ।।

(काव्यालङ्कार -3.17) 34

विदं learned man, आनवेन by praise, मही festival, उत् प्रमादः, आरं group of enemies, नामलः fools, अकोविदाः fools, मानं ego, इनः lord

The world makes its obeisances to a learned man with praises and festivals. Who is not happy with someone to protect him from enemies? A learned man clouds the minds of his enemies. The world is not without pollution. A learned man destroys the ego of fools. A learned man has a great history, is munificent and is large-hearted. In this Sloka in समुद्रक, round casket, यमकं, the first half of the Sloka is identical with the second half.

समानयास मानऽया समानयासमानया ।
समानया समानया समान या समानया ।।

(काव्यादर्शे -3.71) 35

हे समानयास friend, आनः Prana, breath of life, असमानया incomparable, समानया with respect, समानया enable reunion, अनया by my lover, समानय संगमय enable reunion, मा Lakshmi, नयः morality, समानया with brilliance and in accordance with morality.

Oh friend! In all matters you have the same opinion as myself. You please arrange for my meeting with this incomparable woman, who is angry with me. She is moral, radiant and fit to be honoured. The entire Sloka

contains only one word समानया repeated eight times. This is पङ्क्ति यमकं.

महायमकं is different from शब्दश्लेष. In श्लेष, two meanings are give to one utterance. In महायमकं two meanings are given to two utterances.

स त्वरं भरतोऽवश्यमबलं विततारवम् ।

सर्वदा रणमानैषीदवानलसमस्थितः ।। 36

सत्वारम्भरतो वश्यमवलम्बिततारवम् ।

सर्वदारणमानैषी दवानलसमस्थितः ।।

(काव्यालङ्कार -3.18,19) 37

आरं group of enemies, भरत: bearing, विततारवं long cry, आनेषीद् brought, अवान् अगच्छन् came, अस्थीनि, तस्यति destroys, दारणं destruction, मानं desire, दवानल forest fire.

This verse is a continuation of the previous one about a learned man. The Pandita destroyed by force the enemy army which was weak and which was crying vociferously due to fear. How was he? He was motionless. He was breaking the bones of the enemies. The enemy would have to go for protection or would have to take shelter under a tree. Again, how was he? He would destroy everything. With the deep desire to win glory, he was like a raging forest fire. This Sloka is महायमकं.

पादत्रययमकन्तु न चमत्कारकारि (प्रत्युत दोषः) अतो न प्रयुक्तम् ।।

(काव्यप्रकाश -9.83)

The fault of पादत्रय यमकं is mentioned by Mahesvaracharya (**1575**). It is not beautiful or clever. It is never used.. Vidyadhara too frowns on it, as mentioned earlier. But Dandi gives not one but three varieties of this type. Venkatadhvari (**1650**) too composed three Slokas of this type. Four classes are: P1 =P2 =P3; P1 =P2 =P4: P1 =P3 =P4; or P2 =P3 =P4.

प्रभावतो नामन वासवस्य प्रभावतो नाम नवासवस्य ।

प्रभावतोऽनाम न वा सवस्य विच्छित्तिरासीत्त्वयि विष्टपस्य ।।

(काव्यादर्श -3.63) 38

प्रभावत: shining, वासव: Indra, नामन to be bowed to, अनाम without disease,

विष्टपस्य of the Earth, नाम प्रभावत् the brilliance of my description, नवासवस्य new wine, सवस्य of the Yaga, विच्छित्ति: destruction.

Some king is being praised that lives and sacrifices are not threatened when he is alive. Oh King! Your brilliance makes even Indra bow his head but your head is never bent. When you are the lord of this Earth, there is no hindrance to Soma Yaga and a new wine called Prabhavan. Some commentators think this is a description of Sri Krishna. This Sloka is त्रिपादयमकं.

पदावृत्ति

The classification of पदावृत्ति is by the division of the पाद, into two द्विखण्डं, three त्रिखण्डं, or four parts, अन्वयं. There are many varieties of these. There are alsoa large number in which individual words are repeated.

आवलि, where each individual word is repeated immediately, is treated as a Chitra Bandha

हन्त हन्तररातीनां धीर धीरर्चिता तव ।
कामं कामन्दकीनीतिरस्या रस्या दिवानिशम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.2) 39

कामन्दकनीति: a book on Nyaya Sastra.

Oh, how nice! You, brave man! The enemies are killed. Day and night, your mind is engrossed in Danda Niti of Kamandaka's Niti Sastra. This Sloka is पादादि यमकं.

सुदृशो रसरेचकितं चकितं भवतीक्षितमस्ति मितं स्तिमितम् ।
अपि हासलवस्तवकस्तव कस्तुलयेन्न कामधुरां मधुराम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.4) 40

मितं little, स्तिमितं तिभृतं motionless, लव: slight, कामधुरा कामस्य धू:, तुलयेत् weigh.

Oh lover! That motionless pretty woman is fond of you. Her fickle mind of is obvious from her glances. Her smiles and words are like a bunch of pretty flowers. Who has the courage to weigh your beautiful smile? This Sloka is अन्त यमकं..

त्रिखण्डं

त्रिखण्डं is prohibited by some authities. In त्रिखण्डं the line is split into three parts. There are 30 varieties. Ten varieties exist for each of आदि, मध्य and अन्त by repetition in the proper order. They have the same names as for समस्तपाद varieties, like मुख संदंशादि:. Only the last variety is important. There is no variety corresponding to श्लोकाभ्यास यमकं.

साऽधुना साधुना तेन राजताऽराजताऽऽभृता ।
सहितं सहितं कर्तुं सङ्गतं सङ्गतं जनम् ।।

(भामहालङ्कार -2.11) 41

She wanted to do good to good people now along with the Sadhu This is आदिमध्य यमकं.

प्राप्तं विषमरणं प्राप्तं पापेन कर्मणा विषमरणं च ।
न मृतो भागीरथ्यां मृतोहमुपगुह्य मन्दभागी रथ्याम् ।।

(काव्यमीमांसा -5) 42

I bewail that by my bad deeds I could not die on the battle-field but died by poison. Instead of dying on the bank of the Ganges, I died in an ordinary lane. This is मध्यान्त यमकं. Rajasekhara quotes this Sloka as an example of the work of a शब्दालङ्कार कवि.

अन्वयं

In अन्वय a line is divided into four parts. Let P1/1, P1/2, P1/3 and P1/4 be the four consecutive parts. Five subdivisions of समस्तपाद यमकं also occur here - वक्त्र, शिखा, माला, मध्यं and काञ्ची along with आद्यन्तं.

वक्त्रा

घनाघनाभिनीलानामास्थामास्थाय शाश्वतीम् ।
चलाचलापि कमले लीनालीनामिहावली ।।

(काव्यालङ्कार -3.41) 43

घना dense or clouds, आवली row, लीना broken, चलाचल twitching.

The bees are aligned in arrow on the lotus. The line is tremulous and black like dense clouds and is engaged on a permanent business. This Sloka is वक्त्रा यमकं.

वर्णावृत्ति

In वर्णावृत्ति individual letters are repeated. प्रत्यक्षर यमकं is a special strking type of वर्णावृत्ति, where each individual letter is repeated immediately.

भवतु विदितं शब्दा वक्तुर्विवक्षितसूचकाः

स्मरवतिं यतः कान्ते कान्तां बलात्परिचुम्बति ।

न न न म म मा मा मां स्प्राक्षीर्निषेधपरं वचो

भवति शिथिले मानग्रन्थौ तदेव विधायकम् ।।

(काव्यमीमांसा -8) 44

It is true that words are an indication of the speaker's desire. After the lover's quarrel subsided, when the love-sick Nayaka forcibly tried to kiss the Nayika, at once she uttered words of denial. No! No! Do not touch me! These words of prohibition, after her pride had diminished, are actually to voice her desire and wish to spur the Nayaka in the course of his action. Rajasekhara gives this as an example of the Buddhist principle that the word is an indicator of the speaker's intention or desire. This Sloka is वर्णावृत्ति यमकं.

शिशिररससरा राविविर्मर्मरारादमततरा राजिजित्सत्सरारा ।

ससववसुसुरारामधध्वरारा ततललददरारासत्त्वत्वरारा ।।

(हरविजयं -5.135) 45

शिशिररस cold water, सरा lakes, रावि making sounds, विः birds, मर्मरः sound of dry leaves, आरात् distant, अदम not under control, मततरा very pleasant, राजिजित् lives very well, सत् good men, सर group, आरः coming, ससव with sacrifice, वसु wealth, सुरा Gods, आराम wandering, मधु Spring, अध्वर sacrifice, आरा accept, ततं, ललत् playing, अदरारासा sound made without

fear, सत्त्वा: living creatures, त्वरां cleverness in play, राति gives.

The water in the lake is cold. The birds are chirping. The sound of rustling dry leaves heard from a distance is very pleasant. Groups of virtuous men come here for a life of austerity. The Gods stroll about with the wealth of sacrifices. Spring season has come. Everywhere, without any fear, sounds are made by living creatures, which are clever in play. This is प्रत्यक्षर यमकं.

अनुलोमप्रतिलोमं

अनुलोमं means following the hair, in the natural direction; प्रतिलोमं, means perversely, in the wrong direction

Dandi treats प्रतिलोमं as यमकं. According to him there are three varieties of आवृत्ति, return, repetition, where the subject matter is a पाद, where the subject matter is अर्ध, half a Sloka, and where the subject matter is समग्र श्लोक, the whole Sloka. There exists a variety called अर्धपाद, half of a Pada, also. However the nomenclature varies with each author.

Rudrata differs from Dandi and treats it not as यमकं, but as अनुलोमप्रतिलोम चित्रकाव्य. Other writers also do not consider it as यमकं. Bhoja in his Sarasvatikanthabharanam, 2.109, calls this गतप्रत्यागत चित्रकाव्य.

Hemachandra (**1250**) was a Jain, whose pupils were Chalukya Kings Jayachandra and Kumarapala. He treats प्रतिलोमं, सर्वतोभद्र, अर्धभ्रमकं, तुरगपद and गोमूत्रिका as गतिचित्रं while other authorities treat प्रतिलोमं as शब्दचित्रं. All authorities agree that तुरगपद, गजपद, रथपद and काकपद are गतिचित्रं but they are included along with सर्वतोभद्र, अर्धभ्रमकं and गोमूत्रिका in चित्रबन्धा:.

अनुलोमप्रतिलोमपाद: is of two types. In one, each Pada inverts into itself. In the second variety, the first Pada inverts into the second Pada, while the third Pada inverts into the fourth Pada. This variety is also called अनुलोमप्रतिलोमार्ध: since each half inverts itself. अनुलोमप्रतिलोमार्ध: is also of two types. In the first type, each half line inverts into itself. In the second type, the first half inverts into the second half, as a result of which the whole Sloka inverts itself. So this type is specifically called गतप्रत्यागतं.

Venkatesvara (**1625**) wrote Chitrabandha Ramayanam. The work is

a tribute to his great scholarship, erudition and poetical skill. His father Yagnanarayana wrote the commentary ob his son's work uptothe 5th Sloka in Saga 5. Two verses of an unusual variety called प्रतिपदभित्तिलोमं are found in this work where two letters at a time are reversed

प्रतिलोमप्रश्नाः

यत्नादन्विष्य का ग्राह्या लेखकैर्मसिमल्लिका? ।

घनान्धकारे निःशङ्कं मोदते केन बन्धकी? ।।

(विदग्धमुखमण्डनं -3.25) **46** प्रतिलोमप्रश्नाः

What type of pen do writers obtain after great effort? The answer is नालिकेरजा, from the coconut palm. Without any doubt, with what is a licentious woman happy in deep darkness? The answer is जारकेलिना, playing with her illicit lover. This word is the प्रतिलोमं of the first.

अर्धपादप्रतिलोमं

अत्र स्निग्धं नलदविदलनप्राप्ताभिख्येऽतिबलफलवति ।

अक्ष्णां चक्रे नवनलिनवनच्छायां धत्ते विभुरमरभुवि ।।

(हरविजयं -5.10) **47** पादार्धप्रतिलोमं

नलदस्य गन्धमांस्या smell of Nalada, विदलनं उद्भेदः bursting अतिबलानि महाप्रभावाणि फलानि सन्ति यस्मिन्, अमरभुवि स्वर्गे in heaven, विभुः Lord, इन्द्रः Indra.

In that place, the strong smell obtained by the blossoming of Nalada flowers, the plants of which which produce famous fruit, displays the likeness of a new lotus forest of Indra.

This Sloka is पादार्धप्रतिलोमं. Here only half of a Pada, for example विभुरमरभुवि, नवनलिनवन, नलदविदलन and तिबलफलवति are अनुलोमप्रतिलोमं. The letters व and ब are considered identical in this शब्दालङ्कारः.

पादप्रतिलोमं

साराभाशु शुभारासा सारताममतारसा ।

यान्यानघघनन्याया सा मताततताामसा ।।

(हरविजयं -43.23) **48** पादप्रतिलोमं

सारा प्रकृष्टा आभा यस्याः । शुभ आरासः शब्दो यस्याः । सारता सावष्टम्भत्वं ममताहङ्कारस्तयोः रसा भूमिः । तम एव तामसम् । प्रज्ञादित्वादण् ।।

She was extremely resplendent. She made pleasant sounds. She is the foundation of ego. She dispelled darkness. Rajanaka Ratnakara calls this Sloka अनुलोमप्रतिलोमपादः.

अर्धप्रतिलोमं

वेत्रशाककुजे शैलेऽलेशैजेऽकुकशात्रवे ।

यात किं विदिशो जेतुं तुंजेशो दिवि किंतया ।।

(किरातार्जुनीयं -15.18) **49** अर्धप्रतिलोमं

एज tremble, अकुल incapable of grasping, आदान withdraw, तुञ्जा Daityas, those who cause harm, कंता कुत्सिता difficult.

Kumara is addressing his troops. In hilly areas full of bamboos, Saka and Kuja trees, which cannot be easily penetrated by men. Your enemies tremble very much. You are capable of conquering Daityas who cause harm. When you can do this in Heaven why are you running away in different directions in this easy terrain?

गतप्रत्यागतं

तं श्रिया घनयाऽनस्तरुचा सारतया तया ।

यातया तरसा चारुस्तनयाऽनघया श्रितम् ।।

(शिशुपालवधं -19.88) **50** गतप्रत्यागतं

Sri Krishna quickly embraced that Lakshmi, with undiminished splendour, with beautiful breasts, filled with गुणाः, full of रस, who was very happy and devoid of blemishes.

Daivajna Suri Kavi's **(1550)** Ramakrishnaviloma Kavyam contains verses in praise of Sri Rama read normally, which are in praise of Krishna when read backwards.

प्रतिलोम्येन स एवार्थः

विदितं दिवि केऽनीके तं यातं निर्जिताजिनि ।

विगदं गवि रोद्धारो योद्धा यो नतिमेति नः ।।

(शिशुपालवधं -19.90) **51** प्रतिलोम्येन स एवार्थः

प्रतिलोम्येऽप्येत एव पदार्थवाक्यार्थाः । एतदपि श्लोकप्रतिलोमयमकमेव । पदपदार्थादिसंवादस्तु वैचित्रीविशेषः ।।

The soldier, Sri Krishna, who would never bow before the enemy, entered the army, which always won. He was famous even in Heaven. Who could stop him on the Earth? The meaning remains the same after inversion. This is a type of श्लोकप्रतिलोमं.

श्लोकप्रतिलोमं

तिलके निवसा ते भा या मा माणिक्ययि स्म वै ।

रागिसारसुमाराभिसारोहापिवनामुया ।। (चित्रप्रपञ्चं -28) **52**

माणिक्यं ruby, निवसा living, ऊर्जितं very fierce, सुमारा शोभनो मारः कामः, ऊहे idea, प्रायोपकण्ठगमन इच्छा अनुमान, आविन अपिवमन्मनो न स्वाधीना mind not under control.

Some one is addressing his beloved. The light in the saffron mark on your forehead makes one wonder whether it is a ruby. Under the influence of beneficent Kama, your mind is not under your control. One infers your desire to embrace the neck of your beloved.

या मुनावपि हारो साऽभिरामा सुरसा गिरा ।

वैस्मयिक्यऽणिमा माया भा तेऽसाऽवनिकेलति ।।

(चित्रप्रपञ्चं -29) **53** श्लोकप्रतिलोमं

अवने on the Earth, केलति रति स्वरूपे संबुद्धिः Oh, personification of Rati on Earth, रमणकेलि male Koel, भा luster, अभिरामा रम्यगिरा sweet speech, वैस्मयिक्य causes astonishment, अणिमानं little, आये दृष्टिः sight.

Some one is describing the Nayika. Oh personification of Rati on Earth! Your luster wins even Munis, who have full control over their senses.

Your sweet speech defies description. Your slightly contracted eyes cause astonishment. This verse is प्रतिलोमं of the previous one.

नियमं

In शब्दालङ्कार: the word नियमं is used for the rules to be followed by the aristocracy of intellectuals in composing a special variety of Slokas. The rules concern the use of only a specified number or types of vowels and consonants in the Sloka.

य: स्वरस्थानवर्णानां नियमो दुष्करेष्वसौ ।
इष्टश्चतु:प्रभृत्येष दर्श्यते सुकर: पर: ।। (काव्यादर्श -3.86) 54

Dandi says that it is extremely difficult to compose poetry following नियमं. The use of vowels or consonants from one to four only is illustrated. The use of five or more vowels or consonants is facile and so it is not dealt with. A Sloka which contains only the specified number, from one to four, of स्वरा: or वर्णा:, or a स्थान is called नियम बन्ध:.

स्वर नियमं

उरुगुं द्युगुरुं युत्सु चुक्रुशुस्तुष्टुवु: पुरु ।
लुलुभु: पुपुषुर्मुत्सु मुमुहुर्नु मुहुर्मुहु: ।।
(सरस्वतीकण्ठाभरणं -2.276) 55 एकस्वरनियमं

उरुगुं long speeches, उरु mighty, गौ: वज्रं diamond, उरुगुं तस्य वज्रहस्तं Vajrahasta, द्युगुरुं to Brihaspati, द्युगरुं दिवस्पतिं इन्द्रं to Indra, युत्सु wishing to fight, चुक्रुशु: asked his protection, बुबुधु: सारवत्तया विविदु: explained clearly, तुष्टुवु: praised him, पुरु in many ways, मुत्सु with joy, लुलुभु: wanted, पुपुषु: became wealthy, मुहुर्मुहु: again and again, मुमुहु: were deluded.

The Gods praised their mentor Brihaspati, who makes long speeches, for the reason that he is pleased, becomes rich and is deluded again and again by laudatory verses. They sought his protection in war. This Sloka is also given in Ekavali 7.4. There are minor changes. This now means that Indra, Vajrahasta, was pleased by the Gods. This is ह्रस्वैकस्वरं.

स्थान नियमं

In स्थान नियमं all the letters belong to one group like तवर्ग बन्ध: or do not contain letters of one group like अकण्ठ्य:, अतालव्य:, निरोष्ठ्यं, निर्मूर्धन्यं, निर्नाशिकं, निर्दान्त्यं.

Dandi accomplished a *tour de force* in narrating the story of Prince Mantragupta in the seventh chapter of Dasakumaracharita in a highly circumspect manner. As the lips of the Prince were bitten by a Princess, the entire story is in निरोष्ठ्यवर्णा:, without the use of any labial letters of पवर्ग as well as the vowels उ, ऊ, ओ, औ and व. Ruchikara Upadhyaya (**1450**) was the court poet of King Chandrasimha of Mithila, who accomplished the same gargantuan task in his Niroshthya Ramacharita Mahakavyam, written in Mithila Lipi. It is interesting to note that in his वंश पुञ्जी, family history maintained by Mithili families, there are a large number of scholars.

In Narayana's (**1100**) Niranunasika Champu, Surpanakha informs Ravana of the gruesome cutting of her nose and ears by Lakshmana. As her nose was cut off she could not pronounce nasals. The poet eliminates all nasals in his work when she speaks.

अथाग्रे हसता साचिस्थितेन स्थिरकीर्तिना ।

सेनान्या ते जगदिरे किञ्चिदायस्तचेतसा ।।

(किरातार्जुनीयं -15.7) **56** निरोष्ठ्यं

अग्रे in front of the army, साचि तिर्यग् opposite, साचिस्थितेन facing the opposite direction, आयस्त खिन्न downcast.

Skanda, the commander of the army, stood in front, a little frustrated with the fleeing soldiers. He turned round, stood laughing and ordered the soldiers to fight.

वर्ण नियमं

Only one, two, three or four consonants are used in वर्ण नियमं. एकाक्षर नियमं is spectacular and extremely difficult to compose or understand, of which there are very few examples.

रे रे रोरूरुरूरोरुगोगोऽगांगगोऽगगु: ।

किं केकाकाकुक: काको मा मा मामम मामम ।।

(काव्यादर्श -3.92) 57 एकाक्षरपाद:

रे रे denoting disrespect, रोरू: रोरूयते त्रासेन भृशं रौति breaks the heart by fear, रुरु: Ruru deer, उरोरुक् break the heart, आग: sin, अगांगग: अगस्य अङ्गं गच्छति wander in hilly areas, अगा असम्बद्धा गौ: वाक् irrelevant speech, काक: crow, केकाकाकुक: केकाया: काकं मदजनितं विकारं काक: the Keka sound of the peacock, मामम मायां लक्ष्म्यां धने मम I am the wealth of Lakshmi, मा मा अम do not, ever, approach me.

This is said by some woman chiding a hunter's son who is in love with her. Oh hunter's son! You are flaunting your prowess. You earned the sin of wounding a Ruru deer in its heart. So you are after money. You wander about in the hills and talk irrelevantly. Can a crow make the sound of a peacock? So you are unfit to marry me. You do not come near me. As only four letters र, क, ग and म are used in this Sloka, it is चतुर्वर्ण नियम: or चतुरक्षरी. The usual practice is not to mix all the consonants together but to use only one consonant in each Pada. So this is also called एकाक्षरपाद:.

कूट चित्रं

मात्राबिन्दुच्युतके प्रहेलिका कारकक्रियागूढे ।

प्रश्नोत्तरादि चान्यत्क्रीडामात्रोपयोगमिदम् ।। 58

मात्रा बिन्दुच्यवनादन्यार्थत्वेन तच्च्युते नाम ।

स्पष्टप्रच्छन्नार्था प्रहेलिकाव्याहृतार्था च ।। 59

प्रच्छन्नत्वाद्भवतस्तद्गूढे कारकक्रियान्तरयो: ।

प्रश्नानां च बहूनामुत्तरमेकं भवेद्यत्र ।। 60

प्रश्नोत्तरं तदेतद्व्यस्तसमस्तादिभिर्भवेद्बहुधा ।

भेदैरनेकभाषं .. .. .. च भिद्यते ।।

(काव्यालङ्कार -5.24,25,26,27) 61

मात्राच्युतकं, बिन्दुच्युतकं, प्रहेलिका, कारकक्रियागूढा:, प्रश्नोत्तरं are used only in sport. The meaning changes by dropping a dot or vowel or consonant in

बिन्दुच्युतकं, मात्राच्युतकं and अक्षरच्युतकं, which gives them their names. In प्रहेलिका the meaning is both clear and hidden. The verb and subject are hidden in क्रियागूढं and कारकगूढं. For many questions there is only one answer in प्रश्न.

All these are expressions of the concept of poetry as entertainment or diversion, which is a well-accepted प्रयोजनं though it is not specifically mentioned as such.

प्रायशो यमके चित्रे रसपुष्टिर्न दृश्यते ।
दुष्करत्वादसाधुत्वमेकमेवात्र दूषणम् ।। (एकावली -7.5) 62
रलयोर्डलयोस्तद्वल्ललयोर्वबवयोरपि ।
नमयोर्नणयोश्चान्ते सविसर्गाविसर्गयोः ।। (एकावली -7.6) 63
सबिन्दुकाबिन्दुकयोः स्यादभेदेन कल्पनम् ।
यमकं तु विधातव्यं कथंचिदपि न त्रिपात् ।। (एकावली -7.7) 64
वर्णानामथ पद्माद्याकृतिहेतुत्वमुच्यते चित्रम् । (एकावली -7.7) 65

कर्णशष्कुल्यवच्छिन्नाकाशसमवेतैः ककारादिभिरभेदेन ग्रहणाल्लिप्यक्षरेष्वप्ययं ककार इत्यैक्यप्रतीतेः शब्दालङ्कारत्वमत्रौपचारिकम् । कर्णिकाप्रमुखस्थानविशेषश्लिष्टानां वर्णानां पुनः पुनरावृत्तिव्यावृत्तिभ्यामादानादक्षरसंकोचश्चित्रम् । अत्र यद्यपि बन्धचित्रमाकारचित्राद्भिन्नं मन्यमानैरपि चिरन्तनैर्न किंचिद्भेदकमुक्तं तथापीश्वरकर्त्तृकत्वे सत्यपि यदेककर्त्तृकतया प्रसिद्धं तत् पद्मशैलादिकमाकारचित्रम् । यत् द्विकर्त्तृकं, हलमुसलमुरजगोमूत्रिकाचापचक्रादि तद्बन्धचित्रमित्यनयोर्भेदः कल्पितुं शक्य एवास्माभिः । तथापि न कल्पितः । आकारचित्र इवेह बन्धचित्रेऽपि वर्णानामाकारोल्लासकत्वात् पद्मादिरूपतयाक्षराणां लिख्यमानत्वेन चित्रसादृश्याच्चित्रमिदमुच्यते । अहो येन क्रमेण गता वर्णपंक्तिस्तेनैव क्रमेण प्रत्यागतेत्याश्चर्यकारित्वाद्वा चित्रमन्वर्थबलाद्वर्णानामाकारानुल्लासकत्वेनाव्याप्तावपि गतप्रत्यगतार्थभ्रमसर्वतोभद्रधेनुप्रभृतिगतिचित्रमत्र संगृहीतम् ।

अभिनवपदपदार्थपर्यालोचनेन मन्दबुद्धीनां चित्तो ज्ञानस्य त्राणाद्वा चित्रमित्यन्वर्थमहिम्ना निष्कण्ठ्यनिरोष्ठ्यनिस्तालव्यादिस्थानचित्रं च स्वीकृतम् । एतच्च काव्ये गड्डुभूतमिति नेह प्रतायते । यत् पुनः स्वरविरहितव्यञ्जनमात्रसादृश्यप्रयुक्तं वर्णचित्रमपरैरभ्यधायि तदस्मिन् दर्शने वृत्त्यनुप्रास एव । स्वरचित्रं तु बन्धशैथिल्यकारितया दोष एवेति नालङ्कारतया स्वीकृतम्।।

Vidyadhara (**1250**) is in agreement with Vamana, Jagannadha and others that यमकं and चित्रं do not, as a rule, add to रस. They are वैचित्र्य and चमत्कार. Being extremely difficult is their main fault. Still they are respected by all those who are not capable of composing them. In composing them, there is no difference between the pairs of letters, र ल, ड ल, व ल, ब व, न म, न ण, or the presence or absence of the विसर्ग at the end, and presence or absence of बिन्दु. यमकं is never in three lines. When the letters are written in the shape of a lotus, it is defined as चित्रं, picture, for that reason. It looks like a picture. So it is चित्रं.

Written letters do not impinge on the ear passage. But the sound and the written letters ककारादि: are invariably perceived to be identical. Hence it is proper to define अलङ्कारा: involving letters written in various shapes as शब्दालङ्कारा:. A letter is placed prominently in the कर्णिका, pericarp of a lotus, while letters again and again return to this letter and go away from it, resulting in a contraction of letters. Hence it is चित्रं.

Between बन्धचित्रं, आकारचित्रं, गतिचित्रं and स्थानचित्रं, a differentiation is made only between बन्धचित्रं and आकारचित्रं. Older generations of experts differentiated between objects created by God like the lotus or a mountain, which are termed आकारचित्रं, and objects created by man like the plough, pestle, drum and bow, which are बन्धचित्रं. In both these varieties, letters are written following the shape of the lotus etc. and look like a lotus. Hence it is called चित्रं.

Oh, how strange! Letters return in the same manner in which they

went and produce astonishment! So they are termed चित्रं even though they have no shape as such. Hence गतप्रत्यागतं, अर्थभ्रम, सर्वतोभद्र, धेनु and other गतिचित्रं are accepted as शब्दालङ्काराः.

The mind of a dim-witted person wavers with joy on seeing a strange new object. Hence निष्कण्ठ्यं, निरोष्ठ्यं, निस्तालव्यं and other स्थानचित्राः are accepted as चित्रं. But they are गड्डुभूतं, दुर्गन्धि, have a bad smell. So they are not used in epics.

वर्णचित्रं is the use of same consonants ignoring the vowels. Vidyadhara says that it is included in वृत्त्यनुप्रास and gives an example of द्व्यक्षर.

स्वरचित्रं is not accepted as an अलङ्कार due to बन्धशैथिल्यं.

रसस्य परिपन्थित्वान्नालङ्कारः प्रहेलिका ।

उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ।।

(साहित्यदर्पण -10.17) 66

Visvanatha claims that प्रहेलिका is not an अलङ्कारः as it is devoid of रस. It and च्युतदत्ताक्षरा are only उक्तिवैचित्रं, clever expressions. They are a literary curiosity.

Dharmadasa Suri's (**1025**) very popular Vidagdha-mukha-mandanam on Chitra Kavyalankaras with his own verses in illustration. He dealt with Prasnottaram, Prahelika, Gudham, Chyutakam, Bindumati and Chitra Bandhas..

Not much is known of Visvesvara-2 (**1400**) who wrote Chitra Prapancham, an unpublished work on Chitra Kavya. He probably lived in South India. The date is sheer guesswork given to distinguish him from two other writers with the same name.

Sri Krishna Kavi or Krishna Sarma (**1650**) was the court poet of King Chandra Deva. He wrote Mandamaranda Champu, which is in fact a treatise on rhetoric and prosody of an encyclopaedic variety with elaborate definitions and illustrations. He gives examples of some Chitra Bandhas.

Visvesvara Pandita (**1725**) wrote Kavikarnabharanam on the lines of Dharmadasa's Vidagdha-mukha-mandanam. He was born in Almora in the Kumaon hills. He was a precocious child who started writing Kavyas at the age of 10. He died early at the age of 24. In this brief span of life, he wrote

21 books on various topics like rhetoric, plays, Tarka, Satakams and Kavya as well as commentaries.

Adi Sankaracharya (**500 B.C.**) wrote Prasnottara Ratnamalika in Prasnottara verses. Nagararaja (**300,** the King of Kashtha near Delhi, of Taka race, called himself गिरां गुरुः. He wrote Bhava Satakam where all the verses are in Prahelika. Rajanaka Ratnakara wrote Vakroktipanchasika containing only verses in Vakrokti.

द्विसंधानकाव्य give two different meanings to each verse and narrates two different stories. Kaviraja Pandita's (**1200**) Raghavapandaviyam narrates episodes in the Mahabharata and Ramayana simultaneously. Somaprabha (**1200**), a Jain, wrote Satarthakavya, where 100 meanings are gvrn to a single verse. Chidambarakavi's (**1600**) Pancha-kalyana-champu describes the marriages of five Gods, Rama, Krishna, Vishnu, Siva and Subrahmanya. Ramabhadra Dikshita's (**1650**) Varnamalastotram begins each Sloka in alphabetical order. A much longer Sringara-kalika-trisati of Kamaraja Dikshita (**1700**) is अक्षरगुम्फं in आर्या metre, where the Slokas are also in alphabetical order.

श्लेषः

The use of श्लेषः, *double entendre,* is a higly developed art form in Sanskrit prose and poetry. श्लेषः is an अर्थालङ्कारः. There are Slesha Kavyas composed entirely using this figure of speech. In English, on the other hand, a pun is a puerile form, left to school boys, a prejudice which haunts Western scholars. With haughty superiority, they are apt to treat श्वेषः with disdain. This vast subject is not dealt with in this book as श्वेषः is usually included in अर्थालङ्काराः.

गर्भ

In गर्भ one verse is hidden inside another. This subject is not dealt with separately but included in गूढं and other chapters.

अक्षरमुष्टिका

The meaning is hidden in a fistful of letters. It is साभासा or निराभासा. It is used to explain a hidden object or to abridge. It is used for mnemonics.

दुर्वाचक

A verse is called दुर्वाचक when it is extremely difficult to pronounce the words in the Sloka and it is equally difficult to understand the meaning of the verse. This is used for recreation or for argument. Of all the authors on poetics only Hemachandra refers to दुर्वाचक.

नांष्ट्रास्त्वाष्ट्रारिराष्ट्रे न भ्राष्ट्रे नादंष्ट्रिणो जनाः ।

धार्तराष्ट्राः सुराष्ट्रे न महाराष्ट्रे तु नोष्ट्रिणः ।। (हेमचन्द्र) 67 दुर्वाचक

नांष्ट्रा Rakshasa, त्वष्टुरपति स्वाष्ट्रः वृत्रः Vritrasura, वृत्रारिराष्ट्र is स्वर्ग the enemy of Vritrasura is Indra whose country is स्वर्गलोक, सुराष्ट्र महाराष्ट्र refer to Gujarat and Maharashtra normally but here they mean a good country and a vast country respectively. This is श्लेष.

The Rakshasas who were exiled from Heaven harassed people. The sons of Dhritarashtra lived in a good country which was not vast and did not have camels.

समस्यापूरणं

A line from a verse is given in समस्यापूरणं. The poet is required to complete the other three lines of the verse.

उन्नमय्य सकचग्रहमास्यं

चुम्बति प्रियतमे हठवृत्त्या ।

हुंहुहुंहु हुहुहुं हु हुहुंहुं

कूजितं भवति मानधनायाः ।। (सार्ङ्गधर -509) 68 समस्यापूरणं

This verse is attributed to Queen Vijjaka (**650**), wife of Chandra-ditya, son of Pulikesin II, who is said to be Sarasvati incarnate except that she was dark of complexion. The third line is the समस्या. Catching hold of her hair and lifting the face, the lover kissed the heroine while she cooed Hum-Hu .. ..

Since समस्यापूरणं is not specifically mentioned by the authorities on शब्दालङ्काराः they are not dealt with in this book.

अर्थत्रयवाची, अर्धचतुष्टयवाची

There are some Slokas which have three or more meanings. These are classified as चित्रकाव्य, under the general category of शब्दालङ्काराः.

च्युतकं

च्युत, dropping a letter, दत्त, adding a letter, च्युतदत्ताक्षरा, dropping as well as adding a letter, are considered mere cleverness of expression by Visvanatha.

मृगैः खगैर्नगैर्नागैर्युक्तं च नरवानरैः ।
सरित्सरोद्रिसहितं वनमेतत् प्रकाशते ।।

(चित्ररत्नाकर -4.6**)** **69** अक्षरच्युतकं च्युतादि

This forest is wonderful with deer, birds, elephants, serpents, men and monkeys as well as lakes and mountains. The साधर्म्यं is between भुवनं and वनं.

Chakra Kavi (**1600**) was a poetic prodigy, who wrote Chitraratna-kara, dealing with चित्रकाव्याः, for the purpose of स्वस्य पाण्डित्यस्य प्रदर्शनं, for showing off his learning. Great ingenuity is displayed in the arrangement and combination of letters forming different words or senses. Only शब्दचित्राः are dealt with in humorous verses composed in an enigmatical manner. Each verse is in the form of प्रश्नोत्तर, question and answer.

गूढं

Concealment is गूढं. One complete verse can be concealed in the womb of another verse or verses in गर्भ श्लोकः. The last Pada is concealed in the letters of the first three Padas in गूढचतुर्थपादः. Every grammatical part, पद, क्रिया, कर्तृकः, कर्म, कारक, करण, संप्रदान, अपादान, अधिकरण, संधि, आमन्त्रित, समास, अक्षरलोप, सुब् वचन, तिङ् वचन, लिङ्ग, सम्बन्ध, अभिप्राय, भाव, वस्तु, कालसारादि, अज, मार, अर्थ, or combinations of these are hidden in the verse, गूढं or गुप्तं, which the reader has to discover. There are also काल-, सार-, रागद्वेष-, निषेध-हृद्यं which are similar.

एहि हे रमणि पश्य कौतुकं धूलिधूसरतनुं दिगम्बरम् ।

साापि तद्वदनपङ्कजं पपौ भ्रातरमुक्तमपि किं न बुध्यसे ।।

(शार्ङ्गधरपद्धति -537) 70 कर्मगुप्तं

"Oh beautiful woman, see this preposterous thing, a naked person with a dust-smeared body". Why do you not understand what the brother said? By splitting कौतुकं strange, into कौ on Earth, and तुकं boy, it is clear that the brother is talking about a boy, who is dirty by playing on the ground, whom his sister picked up.

बिन्दुमती

In बिन्दुमती a Sloka is written with zero (or ठ) to denote each consonant, with the vowels, अनुस्वर and विसर्ग shown as usual. Replacing the zeros with consonants and using the same vowels it is required to complete the Sloka to fit the given meaning. As बिन्दु, zero, is used, this Alamkara is defined as बिन्दुमती.

प्रश्नोत्तरं

In प्रश्नोत्तरं the question and hidden answer are stitched together in proper order. In one sentence the question and the answer are given. This form was very popular with poets. Bhandagara contains a collection of 164 such verses. There are three main divisions, अन्त:प्रश्नं, भहि:प्रश्नं, बहिरन्त:प्रश्नं, also termed अन्तरालाप:, बहिरालाप:, उभयालाप:. There are many other varieties. Sankaracharya composed Prasnottara Satakam. उक्तिप्रत्युक्ति, question and repartee, is interesting.

भद्र माणवकाख्याहि कीदृश: खलु ते पिता ।
वेलान्दोलितकल्लोल: कीदृशश्च महोदधि: ।।

(सरस्वतीकण्ठाभरणं -2.373) 71 बहि:प्रश्नं

"Young man, my friend, how is your father"? "How is the mighty Ocean agitating the bank by its waves". The answer is a single word मज्जन्मकर:, my father, a submerged crocodile. The answer is not in the Sloka.

वक्रोक्ति

Bhamaha was the first ancient rhetorician to speak of वक्रोक्ति. He recognised it as a vital element of poetic composition.

Mammata gives two types of वक्रोक्ति known as श्लेषवक्रोक्ति and काकुवक्रोक्ति arise when a statement as made by one person is given a different intention by another person by श्लेष, giving a different meaning to the same word, or by स्ववाक्यकाक्वा, inflection of the tone in one's own words.

पदवक्रोक्ति is the deliberate misunderstanding of one's words for the purpose of making a clever retort. The reply alone is the support to काकुवक्रोक्ति.

Visvanatha expresses the same view in 10.11 of his Kavyadarsa. Vidyanatha also concurs vide page 493 of his Prataparudriyam. Dandi does not deal with it.

Vallabhadeva (950) wrote the commentary on Rajanaka Ratnakara's Vakroktipanchasika.. The entire work consists of a dialogue between Siva and Parvati. Each employs the common strategy of perverting the meaning to avoid an inconvenient answer or to retort cleverly. Ratnakara remarks at the end that by reading this work, the reader becomes as expert as himself.

Rambha-suka-samvada, Girija-kamala-vivada and Sivarama's Lakshmi-Sarasvati-Samvada are composed entirely in वक्रोक्ति.

There are innumerable planes to traverse in translation from one language to another like diction, imagery, thought and power which have cultural links. As a result the beauty of the verses in Vakrokti cannot be brought out in the English translation.

नारीणामनुकूलमाचरसि चेज्ज्ञानासि कश्चेतनो
वामानां प्रियमादधाति हितकृन्नैवाबलानां भवान् ।
युक्तं किं हितकर्तनं ननु बलाभावप्रसिद्धात्मनः
सामर्थ्यं भवतः पुरन्दरमतच्छेदं विधातुं कुतः ।।

(काव्यप्रकाश -9.345) 72 सभङ्गश्लेषवक्रोक्ति

नारीणां women, न अरीणां not enemies, चेतन conscious, intelligent, वामानां, अबलानां women, कृत cut, इत मतार्थपदकस्य, हित good, हितकर्तनं doing good, बल strength, Balasura, a Rakshasa.

In this verse there is hilarious repartee, उक्तिप्रत्युक्ति, like a frustrating dialogue between two deaf men. One man says, "I act to please women". Another man laughs at this and derides him, "If so, that is, you do not act to please enemies, you know who is intelligent". The first man clarifies, "I do good to women". The other counters, "You are not doing good to the weak". "Is it proper to do good (to the weak)"? The saturation point is reached with the reply, "How can you defeat the purpose of Indra, who killed Balasura"? Mammata calls this पदभङ्गश्लेष.

प्रहेलिका

प्रहेलिका has a hoary antiquity. It was लोकप्रतीत, widely renowned, centuries before. It is one of the 64 कला:, arts, mentioned by Vatsyayana in his Kamasutra. प्रहेलिका is derived from the root हेल्, to make fun of, to ridicule. It is translated as an enigma or riddle, which applies to a section of the art but does not cover the whole spectrum.

क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे ।

परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ।। (काव्यादर्श -3.97) 73

Dandi states that प्रहेलिका is useful for amusement, for enjoyment in an assembly, for a secret conversation with highly intelligent people who are conversant with it in an assembly, in confusing other men, in exciting those who have not learnt it and asking those who are slightly knowledgeable, "If you know, tell me".

Dandi mentions sixteen varieties of प्रहेलिका -

समाहिता, वञ्चिता, व्युत्क्रान्ता, प्रमुषिता, समानरूपा, परुषा, संख्याता, प्रकल्पिता, नामान्तरिता, निभृता, समानशब्दा, संमूढा, परिहारिका, एकच्छन्ना, उभयच्छन्ना, संकीर्णा.

Bhamaha does not consider प्रहेलिका highly. Rudrata says that it is useful only for amusement.

अल्पप्रयोजनत्वादेवालंकारमध्ये न संगृहीतम् । काव्येषु च दर्शनाद्वक्त-व्यमिति ।।

Namisadhu, the commentator of Rudrata's Kavyalankara, hits the nail on the head. All the authorities on poetics are reluctant to include प्रहेलिका, च्युतकं, गूढं, प्रश्नं in the list of अलङ्काराः as they have little use. They are, however, compelled to do so as these already exist in many epics.

तरुण्यालिङ्गितः कण्ठे नितम्बस्थलमाश्रितः ।

गुरूणां संनिधानेऽपि कः कूजति मुहुर्मुहुः ।।

(काव्यादर्श -व्याख्या) 74 नामान्तर प्रहेलिका

The young woman embraces the neck. The place is on the waist. Pleasant noises are made in the presence of elders. Who is it? The answer is घटं, a water pot, carried on the waist of the young woman, who clasps its neck, and which is used as a musical instrument.

Nagaraja, **(300)** King of Dharanagara, is the reputed author of Bhavasatakam containing Prahelika verses. It proposes various ingenious riddles of a literary character in each verse, expecting a suitable reply from the reader. The answers are given at the end. Some verses are risque.

चित्रबन्धाः

The term चित्रं, painted picture or strange, is used because of the shape of the sword, lotus,etc. in which the letters are placed. .

बन्धभेदाः बहुलेव उद्दिष्टाः ।

गोमूत्रिकार्द्धभ्रमणे सर्वतोभद्रमम्बुजम् ।

चक्रं चक्राब्जकं दण्डो मुरजस्चेति चाष्टधा ।। 75

बाण बाणासनव्योमखड्गमुद्गरशक्तयः ।

द्विचतुर्थत्रिशृङ्गाटा दम्भोलिमुषलाङ्कुशाः ।। 76

पदं रथस्य नागस्य पुष्करिण्यसिपुत्रिका ।

एते बन्धास्तथा चान्य एवं ज्ञेयाः स्वयं बुधैः ।।

(अग्निपुराण -343.36,64,65**)** 76

बन्धविशेषे छन्दोविशेषस्योपयोगित्वमाह ।

द्वितीयं चक्रं शार्दूलविक्रीडितकसम्पदम् ।
गोमूत्रिका सर्ववृत्तैरन्ये बन्धास्त्वनुष्टुभा ।।

(अग्निपुराण -343.62) 77

Agni Purana gives the names of various चित्रबन्धाः. Eight बन्धाः are given in the first line. 1 गोमूत्रिका, 2 अर्द्धभ्रमण, 3 सर्वतोभद्रं, 4 अम्बुजं, 5 चक्रं, 6 चक्राब्जकं, 7 दण्ड, 8 मुरज. Others follow. 9 बाण, 10 बाणासन, 11 व्योम, 12 खड्ग, 13 मुद्गर, 14 शक्ति, 15 द्विशृङ्गाट, 16 चतुर्थशृङ्गाट, 17 त्रिशृङ्गाट, 18 दम्भोलि, 19 मुशल, 20 अङ्कुश, 21 रथपद, 22 नागपद, 23 पुष्करिणी and 24 असिपुत्रिका. Other बन्धाः have to be deciphered by scholars as required.

The metres recommended are शार्दूलविक्रीडिता for चक्रं, all metres for गोमूत्रिका, and अनुष्टुभ् for the rest.

तच्चित्रं यत्र वर्णानां खड्गाद्याकृतिहेतुता । (काव्यप्रकाश -9.85) 78

सन्निवेशविशेषेण यत्र न्यस्ता वर्णाः खड्गमुरजपद्माद्याकारमुल्लासयन्ति, तच्चित्रं काव्यम्। कष्टं काव्यमेतदिति दिङ्मात्रं प्रदर्शयति । तेनाऽऽकारविशेषाभावेऽपि सर्वतोभद्रादेश्चित्रत्वम् । यद्यपि वर्णानामाकाशगुणानां खड्गाद्याकृति-हेतुत्वमसम्भवि तथापि विन्यस्तवर्णानुमापिका लिपयः सन्निवेशविशेषवत्त्वेन यत्र खड्गाद्याकारमुल्लसयन्ति तच्चित्रित् विवक्षितम् । तर्हि लिपिनिष्ठत्वाच्छब्दालङ्कारत्वं न स्यादिति चेन्न, तादृशवर्णविन्यासं विना तादृशलिपिविन्यासाभावात्, शब्दन्वयव्यतिरेकयोरभग्नत्वात् । लिपेर्वर्णाभेदस्य लोकप्रसिद्धमाश्रित्य शब्दालङ्कारत्वमिति कश्चिदिति प्रदीपसुधासागरादौ विशेषः ।।

Mammata explains that the term चित्रं, painted picture or strange, is used because of the shape of the sword and so on. The letters are arranged in the picture of the sword, drum, lotus, etc. It is very difficult. So it is presented briefly. Even though they are shapeless, सर्वतोभद्रं etc. are चित्रं.

According to Govinda Thakkura's (**1450**) Pradipa and Bhimasena Dikshita's (**1750**) Sudhasagara (commentaries on Mammata), because of the

well-established view of the connection betwen the written character and the sound of the letter, चित्रं becomes a शब्दालङ्कार.

Magha compares a Kavya with a battle array.

विषमं सर्वतोभद्रचक्रगोमूत्रिकादिभिः ।
श्लोकैरिव महाकाव्यं व्यूहैस्तदभवद्बलं ।।

(शिशुपालवधं -19.41) 79

A great literary work contains Slokas containing चित्रबन्धाः like सर्वतोभद्र, चक्रबन्धः, गोमूत्रिकाबन्धः, मुरजबन्धः and अर्धभ्रमकबन्धः, which are exceedingly difficult to compose. Battle formations with similar terminology are very difficult to penetrate.

भङ्ग्यन्तरकृततत्क्रमवर्णनिमित्तानि वस्तुरूपाणि ।
साङ्गानि विचित्राणि च रच्यन्ते यत्र तच्चित्रम् ।। 80
तच्चक्रखड्गमुसलैर्बाणासनशक्तिशूलहलैः ।
चतुरङ्गपीठविरचितरथतुरगगजादिपदपाठैः ।। 81
अनुलोमप्रतिलोमैरर्धभ्रममुरजसर्वतोभद्रैः ।
इत्यादिभिरन्यैरपि वस्तुविशेषाकृतिप्रभवैः ।। 82
भेदैर्विभिद्यमानं संख्यातुमनन्तमस्मिन्नैतदःक्रम् ।
तस्मादेतस्य मया दिङ्मात्रमुदाहृतं कवयः ।।

(काव्यालङ्कार -5.1 to 4) 83

Rudrata explains चित्रं elaborately. Normally it is called चित्रालङ्कार where the letters are written in a special manner inside the shape of objects like a sword or wheel. Apart from these, there are other strange forms like सर्वतोभद्रं, अर्धभ्रमकं and मुरज. He lists in this category अनुलोमप्रतिलोमं, palindromes.

There are different modes of writing चित्रकाव्य depending on the shape of the object selected like चक्रं, wheel, खड्ग, sword, मुसल, pestle, बाणासन, arrow and bow, शक्ति, a weapon, शूल, trident, हल, plough and रथपद, the

movement of a chariot, तुरगपद, the movement of a horse, गजपद, the movement of an elephant, which are based on a chess-board.

It is not possible to count the various shapes. Therefore only a few examples are given.

Chitra Kavi uses the term अतिचित्रं for चित्रबन्धः.

Rudrata, Mammata, Bhoja, Visvesvara, Kavikarnapura, Ajita Sena (**950**) and Dharma Suri (**1550**) are rhetoricians who deal with Chitra Bandhas at some length. Bharavi's and Magha's works have each a Sarga with शब्दालङ्काराः including Chitra Bandhas. Sri Krishna Kavi's (**1650**) Mandamaranda Champu, Harichandra's (**500**) Dharmasarmabhyudayam, Ratnakara's Hara Vijayam, Sivasvami's (**800**) Kapphinabhyudayam, Vedanta Desika's Paduka Sahasram and Yadavabhyudayam, Anandavardhana's (**800**) Devi Satakam, Avatara Kavi's (**1625**) Isvara Satakam and Venkatadhvari's (**1650**) Lakshmi Sahasram contain Chitra Bandhas. A number of Jain writers in Sanskrit have also composed Chitra Bandhas. Among recent authors, Ramarupa Pathak's (**1850**) Chitarkavyakautukam, Ramabhadra-chariar's (**1875**) Chitrakavyam and Ramvatara Sarma's (**1900**) Chitra-vatarika contain Chitra Bandhas.

Conclusion

Wealthy and famous Magha opines, as quoted by Kshemendra,

बुभुक्षितैर्व्याकरणं न भुज्यते, न पीयते काव्यरसः पिपासितैः ।
न विद्यया केनचिदुद्धृतं कुलं, हिरण्यमेवार्जय, निष्फलाः कलाः ।।
(औचित्यविचारचर्चा -99) 84

Hungry men do not eat grammar. Thirsty men do not drink काव्यरस. No one's family was uplifted by learning. Therefore earn money (gold). Arts are worthless.

Going against this wise advice, it is proposed to explore the dry and dreary but fascinating subject of शब्दालङ्काराः, which raises the hackles of Englishmen. There is an unbelievable thrill experienced in coming into contact with the repetetive motifs of यमकं and नियमं, or the obfuscating imagery and clever tricks of प्रश्नोत्तरं and वक्रोक्ति, or the artful overlay of चित्रबन्धाः .

In Volume 1 अनुप्रास, यमक, अनुलोमप्रतिलोम and नियम are dealt with.

In Volume 2 are चित्रभेद, च्युतकं, गूढं, बिन्दुमती, प्रश्नोत्तरं, वक्रोक्ति and प्रहेलिका.

In Volume 3 are चित्रबन्धाः.



Notes

काव्यं

The Ramayana is the आदिकाव्यं. Valmiki (**1600 B.C.**) is the आदिकवि, the first poet, as he composed the first Sloka in अनुष्टुब् metre to express his feeling of anguish on witnessing a hunter killing one of a pair of Krauncha birds.

मा निषाद प्रतिष्ठां त्वमगमः शास्वतीः समाः ।

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ।। (रामायण -1.2.15) 85

Oh Nishada! Your fame will not be lasting as you killed one of a pair of Krauncha birds while enjoying sex.

A literary work, काव्य, can be गद्य, पद्य, चम्पू, poetry, prose or mixed. Plays, नाटक, are composed largely in verse.

For Dandi word alone is the chief constituent of poetry. The stress is on the word as it is the medium of poery. Sense is of secondary importance. The relationship between शब्द and अर्थ is eternal. Kavya is a collecrion of beautiful words harmonised with agreeable sense.

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षये ।

सद्यः परनिवृत्तये कान्तासम्मिततयोपदेशयुजे ।।

(काव्यप्रकाश -1.2) 86

कालिदासादीनामिव यशः श्रीहर्षादेर्धावकादीनामिव धनं राजादिगतोचिताचारपरिज्ञानं आदित्यादेर्मयूरादीनामिवानर्थनिवारणं सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दं प्रभुसम्मितशब्दप्रधानवेदादिशास्त्रेभ्यः सहृत्सम्मितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत्काव्यं . . . . तत्र यतनीयम् ।।

शिवः, कल्याणं आरोग्यं च welfare and good health, शिवेतरं, दुःखं sorrow, क्षते, नाश loss, अर्थकृते for wealth, व्यवहार, आचार usages, सद्यः now, कान्ता, रमणी

Bharavi were not scions of renowned families nor did they bestow large gifts. Yet they attained fame and are remembered only because of their काव्य. Valmiki and Vyasa are excluded as they are famous for other reasons as well. 2. A poet called Dhavaka composed a play named Ratnavali, and offered it to King Harshavardhana, who gave him immense wealth. The drama is now attributed to King Harsha. This is also the same case with King Bhoja. 3. Kings and teachers are aware of correct usages. 4. Kavyas destroy the enemies of good health and happiness. The poet Mayura was cursed to become a leper by his son-in-law Bana. On composing Surya Satakam, an unforeseen result was that he was cured. Bana himself composed Devi Satakam. 5. Words are of three types, प्रभुसम्मितं Vedas, सुहृत्सम्मितं Itihasa and कान्तासम्मितं, to which Kavya belongs, like a delightful maiden giving instruction to unread princes. 6. मौलीभूतं, to crown it, a Kavya gives pleasure to listeners immediately when the काव्य has Vedic and Puranic content and is suffused with रस, शब्द, अर्थ and गुण.

One of the usages, not specifically mentioned, is entertainment and amusement, which is tobe found in some Chitra Kavyam.

"ध्वनिप्रधानं शास्त्रं तु कान्तासमम्मितमुच्यते" इति लक्षणात्।।

(साहित्यरत्नाकर -1.36) 87

यथा हि कान्ताः कटाक्षवीक्षणहावभावादिभिः पुरुषं रञ्जयन्ति व्यञ्जनव्यापारेणैव सर्वं कार्यं कारयन्ति, एवं काव्यविद्यापि शब्दार्थतदुभयशक्तिमूलया व्यञ्जनावृत्त्या सहृदयानन्दिन्या लोकोत्तर-चमत्कारकारिण्या "रामादिवद्वर्तितव्यम्, न रावणादिवद्" इति व्यञ्जयन्ती सरसतामापाद्यैव पुंसः कर्तव्ये प्रवर्तयति, निवर्तयति चाकर्तव्यादिति काव्यमुपदेशान्तरादतिशायितया न निरर्थकम् ।।

Dharma Suri (1550) came from an ilustrious family of scholars. He gives a lucid explanation of Mammata's expression कान्तासम्मितं. A branch of knowledge in which sound is important is कान्तासम्मितं. A young woman pleases her husband by her coy side-glances and emotions and accomplishes her task. In a similar manner, the science of Kavyas, based on sound and meaning and clear exposition, pleases the cogniscenti by its cleverness,

telling the reader to act like Sri Rama, not like Ravana. It instructs men in what actions should be indulged in, avoided or not done at all. Thus it is not useless.

परिवर्धते विज्ञानं सम्भाव्यते यशो विसर्पन्ति गुणाः ।

श्रूयते सुपुरुषवचनं किं तद् येन न हरन्ति काव्यालापाः ।।

(सेतुबन्ध -1.10) 88

Dharma Suri quotes this verse from Setu Bandha of Pravarasena (**450**), a Kavya in Prakrit. Kavyas widen one's knowledge, bring fame, spread good qualities and tell us the stories of eminent persons.

कीर्तिमुखेन स्वर्गादेरपि फलत्वात् ।। 89

Dharma Suri gives one more benefit of Kavyas. One attains Svarga through fame. Dharma Suri condemns Mudra Rakshasa of Visakhadatta (**450**), a unique political play with Machiavellian stratagems and nefarious designs, aas an असत्काव्य, dealing with crooked deeds. He composed all the illustrative verses for Sahitya Ratnakara to relate to Sri Rama.

प्रभूनुद्दिश्य पद्यं वा प्रबन्धं वा कदाचन ।

न वक्तव्यं न वक्तव्यं मातृकापूजनं विना ।।

(साहित्यरत्नाकर -Intro.) 76

He comes down heavily on poets who wrote in praise of kings

There is a plethora of views on the qualities of a काव्य.

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली । दण्डी.

शब्दार्थौ सहितौ काव्यम् । भामह.

शब्दार्थौ काव्यम् । रुद्रट.

कवयति इति कविः, तस्य कर्म काव्यम् । विद्याधर.

गुणालङ्कारसहितौ शब्दार्थौ काव्यम् । विद्यानाथ.

वाक्यं रसात्मकं काव्यम् । विश्वनाथ.

निर्दोषा लक्षणवती सुरीतिगुणभूषणा ।

There is a plethora of views on the qualities of a काव्य.

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली । दण्डी.

शब्दार्थौ सहितौ काव्यम् । भामह.

शब्दार्थौ काव्यम् । रुद्रट.

शब्दार्थौ निर्दोषौ सुगुणौ प्रायः सालङ्कारौ च काव्यम् । वाग्भट.

कवयति इति कविः, तस्य कर्म काव्यम् । विद्याधर.

गुणालाङ्काररसहितौ शब्दार्थौ काव्यम् । विद्यानाथ.

वाक्यं रसात्मकं काव्यम् । विश्वनाथ.

निर्दोषा लक्षणवती सुरीतिगुणभूषणा ।
सालङ्काररसानेकवृत्तिर्वाक्काव्यनामभाक् ।। जयदेव **91**

A काव्य should consist of रीति, गुण, रस, शब्द, अर्थ, अलङ्कार, निर्दोष and अनेकवृत्ति, style, quality, emotion, words, meaning, decoration, be without defects and have many metres.

Vidyadhara (**1250**) lays down, in his masterful treatise Ekavali, three essentials for a poet's काव्यव्यापार, the act of imagination. The first is प्रतिभा or शक्ति, creative faculty. It cancels lack of culture and learning as it is नैसर्गिक, inborn. The poet should have प्रज्ञा, consciousness, and अपूर्ववस्तु-निर्माणशक्ति, be capable of extraordinary original invention. The words must come out spontaneously from the poet's pen without any special effort on his part. The second requirement is बहुशास्त्रदर्शिता, vast knowledge. The last is अभ्यास, assiduous application.

Kavikarnapura criticises Mammata's definition of poetry as being अतिव्याप्त, too wide. The absence of blemishes, presence of excellence and figures of speech brings कुरङ्गनयने into his net. Can it be called Kavya? Such phrases cannot be considered poetry at all. He objects also to Visvanatha's definition वाक्यं रसात्मकं काव्यं as being inappropriate. A verse from Yogavasishtha Ramayana Utpatti 4.0 is quoted.

कूर्मलोमपटच्छन्नः शशशृङ्गधनुर्धरः ।
एष वन्ध्यासुतो भाति खपुष्पकृतशेखरः ।।

(अलङ्कारकौस्तुभं -1.2) 92

Wearing a garment of hair of a tortoise, holding a bow made of the horns of a rabbit and with a crown of flowers from the sky on his head, the son of a barren woman is shining.

This is not a Vakya as defined by Visvanatha himself, वाक्यं स्याद् योग्यताकाङ्क्षासत्तियुक्तो पदोच्चयः. There is no connected idea where fiur impossibilities are strung together. This goes against coherence, which is laid as an essential characterestic of a Kavya. But this verse is admitted as Kavya by all. Again Visvanatha says इत्यस्य साक्यत्वाभावेऽपि काव्यदर्शनात्. The sentence गोपीभिः सह विहरति हरिः will be included in the scope of poetry as it depicts the feeling of love. But the status of poetry is denied to such expressions. Hence the definition is vitiated by the fallacies of being both a अतिव्यप्ति, too wide and अव्याप्ति, too narrow definition.

It is pertinent to note that in the literary development of Sanskrit, at no time in all these long years is it possible to ascribe any foreign influence caused by foreign invasions. The reason for this continuity of Indian literary tradition is to be found in the insular character of our civilization. There was great obstinacy against the conscious acceptance of any contribution from a foreigner.

Bana (**550**) died before he completed Kadambari. But his name lives on for centuries through his masterly writing. Whether a poem contains a specific रस or अलङ्कार or ध्वनि is no concern of the poet's. This analysis is done by the critics.

As stated earlier, one of the reasons for writing an epic is प्रशस्ति, fame. Magha (**675**) embarked upon the formidable task of writing Sisupalavadha, with the specific object of surpassing Bharavi's (**350**) Kiratarjuniyam. How far he succeeded in his attempt can be guaged by his oeuvre being cited as one of the five Mahakavyas and the following two verses.

माघेन विघ्नहोत्साहा नोत्सहन्ते पदक्रमे ।

स्मरन्तो भा-रवेरेव कवयः कपयो यथा ।। 93

उपमा कालिदासस्य भारवेरर्थगौरवम् ।

नैषधे पदलालित्यं माघे सन्ति त्रयो गुणाः: ।। 94

Kalidasa is famous for his similies, Bharavi for his appropriate choice of words (or profoundity of thought) and Sri Harsha (**1150**) (who wrote Naishadham) for the euphony of his words. Magha has all these qualities. A variation of this verse substitutes दण्डिनः for नैषधे.

आदौ कालिदासः स्यादश्वघोषस्ततः परम् ।

भारविश्च तथा भट्टिः कुमारश्चापि पञ्चमः ।। 95

माघरत्नाकरौ पश्चाद्धरिश्चन्द्रस्तथैव च ।

कविराजश्च श्रीहर्षः प्रख्याताः कवयो दश ।। 96

Magha is cited as the first among ten great poets arranged chronologically - Kalidasa (**150 B.C.**), Asvaghosha (**50**), Bharavi (**350**), Bhatti (**400**), Kumara, Magha, Ratnakara, Harischandra, Kaviraja (**1150**) and Sri Harsha (**1250**).

Vidyadhara's (**1250**) work Ekavali, which has all verses composed in praise of King Vira Narasimha, Vaidyanatha's (**1300**) Prataparudriyam, whose verses are all about King Pratapa Rudra and Visvesvara-1's (**1400**) Chamatkarachandrika with all verses in praise of King Singa Bhupala, are examples of the genre of यशोभूषणकाव्यं, works containing bombastic verses in praise of their patrons.

शृङ्गार

Christianity views sex as some thing dirty, the Original Sin. Sex is a natural human function, which is burdened by Christians with a spiritual baggage having an underpinning of guilt. With this bizarre view, a preposterous claim is made by Western authors, as well as their Indian followers, that many Slokas are pornographic trash. The Indian viewpoint has been traditionally different from this canting prudery and embarassment with sex. There are no inhibitions on sex in Indian literature. काम is one of the पुरुषार्थाः, aims of life. शृङ्गार, love, is one of the nine रसाः. Our धर्म is t hat non-indulgence in passion with one's wife is a sin. .

जये धरित्र्याः पुरमेव सारं पुरे गृहं सद्मनिचैकदेशः ।
तत्रापि शय्या शयने वरा स्त्रीरत्नोज्ज्वला राज्यसुखस्य सारः ।।
(वराहमिहिर) 97

The great astronomer Varahamihira (**550**) affirms that when the whole world has been conquered, one's own city is the best, in the city one's own house is the best, and there the bed, on which the best of women, sparkling with diamonds, produces the essence of happiness.

संसारे सुरतं सारं सर्वलोकसुखप्रदम् ।
तत्र कुर्वन्ति ये मूढास्ते नराः पशवः स्मृताः ।। 98

In life, sexual intercourse is the best. It gives joy to every one in the whole world. Those fools who do not indulge in sex are no different from cattle.

The legend is that King Amaruka of Kashmir died. Then Adi Sankaracharya (**500 B.C.**) entered his body for a brief period, during which time he composed Amarusataka.

एकमेवामरोः श्लोकः सत्प्रबन्धशतयश्च ।

Each verse of Amaru is equal in value to one hundred good works.

It was not blasphemy, which Kshemendra protested it was, nor prurience but sublime poetic ecstasy and astonishing forthrightness, which is displayed in the following verses.

आलोलामलकावलीं विलुलितां विभ्रञ्चलत्कुण्डलं
किंचिन्मृष्टविशेषकं तनुतरैः स्वेदाम्भसां जालकैः ।
तन्व्या यत्सुरतान्ततान्तनयनं वक्त्रं रतिव्यत्यये
तत्त्वां पातु चिराय किं हरिहरब्रह्मादिभिर्दैवतैः ।।
(अमरुशतकं -3) 99

May the face of the slender maiden at the time of enjoying sex in the reverse position, with fluttering dishevelled hair, with swinging ear-pendants, with the Kunkum mark blurred by beads of perspiration, with eyes languid at the end of the love play, protect you for a long time! Where is the need for Vishnu, Siva and other Gods?

संदष्टाधरपल्लवा सचकितं हस्ताग्रमाधुन्वती

मा मा मुञ्च शठेति कोपवचनैरानर्तितभ्रूलता ।

सीत्काराञ्चितलोचना सपूलकं यैश्चुम्बिता मानिनी

प्राप्तं तैरमृतं श्रमाय मथितो मूढैः सुरैः सागरः ।।

(अमरुशतकं -4) 100

They alone obtain nectar who snatch kisses with thrills of pleasure from a proud maiden, who shakes her finger in fright when her lip is bitten, who cries in anger with her eyebrows dancing and who contracts her eyes with a hissing sound saying, "Leave me alone, you scoundrel". The Ocean was churned by the stupid Gods with immense effort for अमृत, when it is so easily available.

Rajasekhara gives illustrations of असभ्यता, uncivilized undertones. But he maintained that description should be circumscribed by the context.

प्रसर्पन्प्रग्रीवैर्भृतभुवनकुक्षिर्झणझणा-

करालः प्रगल्भ्यं वदति तरुणीनां प्रणयिषु ।

विलासव्यत्यासज्जघनफलकास्फालनघन-

स्फुटच्छेदोत्सिक्तः कलकनककाञ्चीकलकलः ।।

(काव्यमीमांस -6) 101

This is a description of the reversal of roles of the man and woman in intercourse. Women intoxicated with passion pin down their husbands. The sound of the gold bells on the girdle, caused by the movement of their limbs, spread and covered the whole sky. The boldness of the wives indicates lack of shame.

नित्यं त्वयि प्रचुरचित्रकपत्रभङ्गी-

ताडङ्कताडनविपाण्डुरगण्डलेखाः ।

स्निह्यन्तु रत्नरशनारणनाभिराम-

कामार्त्तिनर्त्तितनितम्बतटास्तरुण्यः ।।

(काव्यमीमांस -6) 102

When wives reverse roles in love making, the long ear-ornaments hanging from their ears rub against their cheeks and redden them. The gem-studded girdle dances and renders a pleasing sound.

वयं बाल्ये डिम्भांस्तरुणिमनि यूनः परिणता-
वपीच्छामो वृद्धान्परिणयविधेस्तु स्थितिरियम् ।
त्वयारब्धं जन्म क्षपयतुममार्गेण किमिदं
न नो गोत्रे पुत्रि क्वचिदपि सतीलञ्छनमभूत् ।।

(काव्यमीमांस -6) 103

The mother of a prostitute advises her daughter, who wants to live with one man whom she loves. "Daughter, in our caste, वेश्याधर्म states that one should love young boys in adolescence, young men in youth and old men in one's old age. You are choosing the wrong path. Our community has never faced this situation before". Rajasekhara maintains that this Sloka is really a warning by the poet to show people that वेश्याः, prostitutes, are contemptible and fidelity cannot be expected from them. Further, women should be protected against their influence..

शब्द एव रसः

There are श्लोकाः which echo the रस. Bhoja gives a specimen of गद्गदरस (गद्गदस्वर), trembling voice.

पि पि प्रिय, स स स्वयं मु मु मुखासवं देहि मे
त त त्यज दु दु द्रुतं भ भ भ भाजनं काञ्चनम् ।
इति स्खलितजल्पितं मदवशात् कुरङ्गीदृशः
प्रगे हसितहेतवे सहचरीभिरध्यैयत ।।

(सरस्वतीकण्ठाभरणं -5.26) 104

मुखारवं गण्डूषमद्यं wine from the mouth, भाजनं vessel, प्रगे in the morning.

"Oh lord, give me wine straight from your mouth. Discard the gold vessel at once". The doe-eyed woman came out with these tremulous words under the nfluence of liquour. In the morning her friends reminded her of

these words in jest. This Sloka is also वर्ण यमकं.

भीभत्सं, loathsome, is depicted below. The building up of excitement is obvious.

उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूच्छोफभूयांसि मांसा-
न्यंसस्फिक्पृष्ठपिण्डाद्यवयवसुलभान्युग्रपूतीनि जग्ध्वा ।
आत्तस्नाय्वन्त्रनेत्रः प्रकटितदशनः प्रेतरङ्कः करङ्का-
दङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्रमत्ति ।। 105
निष्टापस्विद्यदस्थ्नः क्वथनपरिणमन्मेदसः प्रेतकाया-
न्कृष्ट्वा संसक्तधूमानपि कुणपभुजो भूयसीभ्यश्चिताभ्यः ।
उत्पक्वस्त्रंसिमांसं प्रचलदुभयतः संधिनिर्मुक्तमारा-
देते निष्कुष्य जङ्घानलकमुदयिनीर्मज्ज्धाराः पिबन्ति ।।
(मालतीमाधवं -5.16,17) 106

Tearing off the skin repeatedly first, then eating the flesh from the shoulders, back, buttocks, thighs, etc., and extracting the entrails and eyes, a thin (famished) goblin, showing his teeth and smelling awfully, is eating the marrow in the bones and other difficult places of the skeleton lying in its lap.

The ghouls dragged the corpses from the numerous funeral pyres enveloped in smoke. The flesh of the thigh bone is roasted and hanging loosely on the two sides, being detached from the joints. The ghouls have bared the thigh bone and are drinking the streams of marrow, seasoned by being boiled in the bone.

These two श्लोकाः are quoted as मूर्द्धाभिषिक्तमुदाहरणं, an eminent example, of भीभत्सरस by Mammata in 4.42 of his Kavyaprakasa, by Visvanatha in 3.230 of his Sahityadarpana. How the sound echoes the depiction of the रस is a very fascinating subject. To prevent blurring of focus this area is not gone into.

रीति

In a country as vast as India, it is but natural that variations in style

between different regions would arise. The provincial style of poetry is termed रीति, like गौडीय, of Gauda area, at present Bengal and Bihar, or मागधी, of Magadha, now in Bihar or वैदर्भी, of Vidarbha and पाञ्चाली, of Panchala country. All classical works on अलङ्कारशास्त्र have dealt with Riti. Among the rhetoricians, Dandi and Bhoja dealt with the subject extensively.

The style of poets, not provinces, is illustrated in an apocryphal story in Kavicharitra. Sarasvati, the Goddess of Learning, appeared before Kalidasa, Dandi and Bhavabhuti, (who lived centuries apart), as a damsel playing with a ball. Kalidasa said,

पयोधराकारधरो हि कन्दुकः करेण रोषादभिहन्यते मुहुः ।
इतीव नेत्राकृतिभीतमुत्पलं स्त्रियः प्रसादाय पपात पादयोः ।।
(वैदर्भीरीतिः, सार्ङ्गधर -3927) 107

The lotus in the hair of the damsel was afraid and fell at her feet to beg forgiveness for resembling her eyes when it saw her hitting the ball angrily again and again for the resemblance of the ball to her round breasts.

Dandi came out with,

एकोऽपि त्रय इत भाति कन्दुकोऽयं कान्तायाः करतलरागरक्तरक्तः ।
भूमौ तच्चरणनखांशुगौरगौरः स्वस्थः सन्नयनमरीचिनीलनीलः ।।108

It appears as if there are three balls though there is actually only one. The ball appears red by contact with her red palm. On the ground it shines white from the luster of the rays coming from her toe-nails. In the air it changes to blue from the rays darting from her blue eyes. There is पद यमकं in this Sloka

Finally Bhavabhuti composed the verse,

विदितं ननु कंदुक ते हृदयं प्रमदाधरसंगमलुब्ध एव ।
वनिताकरतामरसाभिहतः पतितः पतितः पुनरुत्पतसि ।। 109

Oh ball, I know your heart. You are repeatedly hit by the lady's palms, which are soft like the lotus. Falling down, you rebound again and again to kiss her lips. Notice the अनुप्रासः in this Sloka.

बाण

Banabhatta is acclaimed in India as a Sanskrit prose writer *sans par* over the last millennium and half. The classic onslaught of Weber on Bana has been repeatedly quoted. "The charge is that Bana's style and diction suffer from the vices of an unduly labored vocabulary, syntax and ornamentation. His prose has been compared to an Indian jungle, where progress is rendered impossible by luxuriant undergrowths, until the traveller cuts out a path for himself, and where the beasts lie in wait for him in the shape of recondite words, far-fetched allusions, vast sentences and undiscriminated epithets upon epithets in a multitude of aggressive compounds and of a whole battalion of puns, similes, hyperboles, alliterations and other excesses. His erudition, it is complained, is heavy in its outrageous tendency to overloading and subtlety; his sense of proportion is faulty in its excessive use of literary embellishments and to the construction of really enormous sentences, in which the subject is held over to the second, third, nay even to the sixth page of print, all the interval being filled with more dazzling than illuminating series of phrases and phrases upon phrases; his weakness for play upon thought or word is incessant and irritating; he is dominated by the perverted desire of producing the graces of poetry in prose; the grandeur of his style is ponderous and affected and often falls into the grandiose, - in fact, he has all the worst faults of verbal and mental bombast which can characterize a prose writer". This grand denunciation is justified by Dr. De, who calls Bana's prose eccentric.

This book is a little step to lift the veil over the utter ignorance of Sabdalankaras and canons of Sanskrit prose by Weber and his followers who parade as Professors.

2 अनुप्रासः

अनुप्रासः

In Sanskrit literature, repetition of sound, अनुप्रासः, is a well recognised, highly appreciated, time honoured literary device unlike the practice in English, where alliteration is considered to be a novice's toy.

Simple repetition, वीप्सा, is not अनुप्रासः.

सोऽयं मन्मथसर्वस्वं मन्मनोगृहदेवता ।
लावण्याम्भोधिलहरी दृश्यतां दृश्यतां सखे ।।
हृष्टस्य वाक्यफणितौ द्विरुक्तिरिह भूषणम् ।। 1 वीप्सा
अस्तु नीरक्षसा पृथ्वी निःशल्यास्तु जगत्रयी ।
तिष्ट तिष्ट क्षणं संख्ये हन्मि त्वां दशकन्धर ।। 2 वीप्सा
कृद्धस्य वचनेऽप्यत्र द्विरुक्तिर्नैव दुष्यति ।
देहि देहीति वदते देही देहीति यो वदेत् ।
देही देहान्तरं प्राप्य पुनर्देहीति नो वदेत् ।।
दैन्येऽपि तद्वदेवाति पुनरुक्तिर्न दूषणम् ।।

(अलङ्कारसङ्ग्रह -6.88, 89) 3 वीप्सा

"Oh Sakhi! He is like Kama. He is like the waves of the Ocean of passion. He is to be seen. He is to be seen". Repetition of दृश्यतां by the happy woman is an ornament. "May the three worlds be free from Rakshasas and Salyas"! Here अस्तु is repeated correctly in anger. "Stay, stay for a trice! Oh Ravana, I will kill you in battle". Here also the repetition of तिष्ट is correct. Repetition by an angry man should not be frowned upon. ""Give, give, says the living body. The body does not say

'give' after its demise, since it does not want to be born again". The repetition of देहि, meaning give or body, is appropriately repeated by a petitioner. Thus repetition is quite appropriate in a happy mood, anger or prayer. But it is not अनुप्रासः. Amritananda Yogi **(1250)** wrote Alankara Sangraha at the instance of King Manva Bhupati, possibly of Recharla family in Andhra Pradesh.

भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।
साक्षात्कामं नवमिव रतिर्मालती माधवं य-
द्गाढोत्कण्ठा लुलितलुलितैरङ्गकैस्ताम्यतीति ।।

(मालतीमाधवं -1.15**)** **4** वीप्सा

गमने पौनःपुन्येन दर्शनं प्रति दार्ढ्यमुक्तम् । दर्शने च पौनःपुन्येन तस्या उत्कणठातिशय उक्तः ।।

भूयो भूयः again and again, अथ्यया on the road, पर्यटन्तं गच्छन्तं wandering, वलभी upstairs, तुङ्ग top, वातायनस्था standing at the window, गाढोत्कण्ठा दृढाकाङ्क्षया with great longing, लुलितलुलितैः अतिम्लानकान्तिभिः faded, अङ्गकैः small tender limbs, ताम्यति खिद्यत suffered.

Madhava was walking on the road in a carefree manner again and again. Malati stood at the window of the upstairs of her mansion and saw him repeatedly. Madhava appeared to Malati to be a new Kama in person. She suffered as her tender limbs languished from her great longing for Madhava. The repetition of भूयः is intended to show that Malati saw Madhava many times which is stressed by the repetition of दृष्ट्वा. Here वीप्सा, repetition, is used effectively for emphasis. वीप्सा is not अनुप्रासः.

रावणो नाम रावणः ।। (शिशुपालवधं -1.48 comm.**)** अनुप्रासः

रामो रामो रामः ।। (उत्तररामचरितं - 3.20 comm.**)** अनुप्रासः

An oppressor called Ravana is meant by the first example. Rama is delightful is the meaning of the second. In both these epigrams, there is अनुप्रासः and not वीप्सा. They are not repetitions.

Bhamaha (**400**) mentions अनुप्रासः and लाटानुप्रासः but not give any subdivisions.

शब्दार्थशरीरन्तावत्कथनम् । तत्र च शब्दगताश्चारुत्वहेतवे ऽनुप्रासादयः प्रसिद्धा एव ।।

तथा ह्यनुप्रासानामेव दीप्तमसृणमध्यमवर्णीयोपयोगितया परुषत्वललितत्व-मध्यमत्वस्वरूपिमिचेनाय वर्गत्रयसम्पादनार्थं तिस्रोऽनुप्रासजातयोवृत्तय इत्युक्तः वर्तन्तेऽनुप्रासभेदा आस्विति । यथा -

सरूपव्यञ्जनन्यासं तिसृष्वेतासु वृत्तिम् ।

पृथक्पृथकगनुप्रासमुशन्ति कवयः सदा ।। 5

इति।। परुषानुप्रासा नागरिका । मसृणानुप्रासा उपनागरिका, ललिता । नागरिका विदग्धयाउपमितेति कृत्वा । मध्यकोमलपरुषमित्यर्थः । अत एव वैदग्ध्यविहीनस्वभावासुकुमारापरुषग्राम्यवनितासादृश्यादियं वृत्तिर्ग्राम्येति । तत्र तृतीयः कोमलानुप्रास इति वृत्तयोऽनुप्रासजातय एव ।।

Anandavardhana (**800**) says that the body of the Kavya is made of शब्द and अर्थ. Of the शब्द variety अनुप्रासः is famous. Abhinavagupta (**1000**) elucidates that there are three types of अनुप्रासः - परुषा (नागरिका), ललिता (उपनागरिका) and कोमला.

शेषः सरूपोऽनुप्रासः ।। (काव्यालङ्कारसूत्रवृत्ति -4.1.8) 6

Vamana (**800**) defines अनुप्रासः as similarity in form.

अनुल्बणो वर्णाऽनुप्रासः श्रेयान् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.9) 7

अनुल्बण not excessive.

The best अनुप्रासः does not have excessive repetition of letters. Vamana considers only two varieties - उल्बण and अनुल्बण.

क्वचिन्मसृणमांसलं क्वचिदतीव तारास्पदं

प्रसन्नसुभगं मुहुः स्वरतरङ्गलीलाङ्कितम् ।
इदं हि तव वल्लकीरणितनिर्गमैर्गुम्फितं
मनो मदयतीव मे किमपि साधु संगीतकम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.20) 8 अनुल्बण

मसृण smooth, glistening, तारास्पदं like stars, वल्लकी Vina, रणित sounded, गुम्फितं grouped.

The music from your Vina, emitting waves of engrossing notes, sometimes soft and sometimes strong, sometimes like the stars, somehow exhilarates my heart. In this Sloka the repetitions are modest.

उल्बणस्तु न श्रेयान्। यथा - वल्लीबद्धोर्ध्वजूटोद्भटमटति रटत्कोटि-कोदण्डदण्डः - इति ।। उल्बण

Excessive use of Anuprasa is not good as in the example - "The bow was tied with creepers like the matted hair at the top of the head and making Tankara sound by twanging the string".

अपसारय घनसारं कुरु हारं दूर एव किं कमलैः ।
अलमलमालि मृणालैरिति वदति दिवानिशं बाला ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.21) 9 अनुल्बण

अपसारय remove, धनसारं camphor, अलमालि string of bees.

The amorous girl is saying this night and day. "Remove the camphor. Make a garland. Why are the lotuses far away? Enough of bees and lotus stalks". Here the letters are all sweet. Contrarily Mammata gives this in 9.349 of Kavyaprakasa as an example of ग्राम्या, explaining that as there are many Rephas it is not sweet.

पादानुप्रासः

पादानुप्रासः पादयमकवत् ।। (काव्यालङ्कारसूत्रवृत्ति -4.1.10) 10

पादानुप्रासः is like पादयमकं. (It has not been possible to decipher the

distinction as these examples are normally treated as Yamaka).

कविराजमविज्ञाय कुतः काव्यक्रियाऽऽदरः ।

कविराजं च विज्ञाय कुतः काव्यक्रियादरः ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.22) **11** पादानुप्रासः

Without recognising the poet, where is the honour for the Kavya? After recognition of the poet as supreme, where is the fear for composition of the Kavya?

आखण्डयन्ति मुहरामलीफलानि ।

बालानि बालकपिलोचनपिंगलानि ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.23) **12** पम्दानुप्रासः

आखण्डयन्ति break into pieces, आमलीफलानि mangoes, बालकपिलोचन eye of a young monkey, पिंगल red.

The birds are breaking to pieces Amali fruit, which resemble in colour the red eyes of young monkeys.

वस्त्रायन्ते नदीनां सितकुसुमधराः शक्रसङ्काशकाशाः

काशाभा भान्ति तासां नवतुलिनगताः श्रीनदीहंसहंसाः ।

हंसाभाऽम्भोदमुक्तः स्फुरदमलरुचिर्मेदिनी चन्द्रचन्द्र-

श्चन्द्राङ्कः शारदस्ते जयकृदुपगतो विद्विषां कालकालः ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.24) **13** पादानुप्रासः

अत्र समस्तपादान्तपदानुप्रासः । पादान्तपदानामुपरि पादादिषु पुनर्ग्रहणा-न्मुक्तपदग्रहाख्यमन्यदपि द्रष्टव्यम् । कुवलयदलेति । अत्र सर्वपादादि-पदानुप्रासः ।।

वस्त्रायन्ते clothe, सितकुसुम white flowers, शक्रशङ्काश like Indra, काशा Kasa, white grass, श्रीनदी राज्यलक्ष्मीरेव नदी the wealth of the kingdom is the river, तत्र हंस swans there, तासां नदीनां नवपुलिनगताः new sandbank in that river, हे मेदिनीचन्द्र Oh Moon on Earth, हंसाभैः अम्भोदैः from the Ocean, मुक्तः born,

स्फुरदमलरुचिः appearing spotlessly pleasant, हे विद्विषां काल Oh Yama among the learned, चन्द्राङ्कः sign of the Moon, शरदः काल time of Autumn, हे जयकृदुपगत Oh receiver of victories.

Oh King! You are like Indra. The wealth of your kingdom is like a river. You drape its new sandbanks with white Kasa grass flowers looking like a new cloth and with swans. You are the Moon, born of the Ocean, appearing spotlessly pleasant in Autumn when the clouds have shed their water. You are Yama among the learned. You are victorious *par excellence*. This is पादानुप्रासः.

कुवलयदलश्यामा मेघा विहाय दिवं गताः
कुवलयदलश्यामो निद्रां विमुञ्चति केशवः ।
कुवलयदलश्यामा श्यामा लताऽद्य विजृम्भते
कुवलयदलश्यामं चन्द्रो नभः प्रतिगाहते ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.25**)** **14** पादानुप्रासः

कुवलयदलश्यामः blue like the petal of a lotus, प्रतिगाहते spreads.

The black clouds, which look like the petals of a blue lotus, have strayed about and gone away from the sky. Bluish black Vishnu is awaking from sleep. Blue creepers are spreading here. The Moon is shining in the blue sky.

वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च ।
पूर्वानुभवसंस्कारबोधिनी यद्यदूरता ।। (काव्यादर्श -1.55**)** **15**

The repetition of letters is in पाद, line of the stanza, or पद, a single word, and is characterised by not being separated widely. It evokes the sound of what has already been heard. Gaudas of Bengal are especially fond of this अनुप्रासः according to Dandi (**400**).

छेकानुप्रासः

छेकानुप्रासस्तु द्वयोर्द्वयोः सुसदृशोक्तिकृतौ ।।

(काव्यालङ्कारसारसंग्रह -1.3**)** **16** छेकानुप्रासः

छेकशब्देन कुलायाभिरतानां पक्षिणामभिधानम् । तदुक्तम् - छेकान्गृहेष्वभिरतानुशन्ति मृगपक्षिणः - इति । तेषां च कुलायाभिरतत्वादन्येन केनचिदनायास्यमानानामनेनानुप्रासेन सदृशी मधुरा वागुच्चरति । अतोयमनुप्रासश्छेकैर्व्यपदिश्यते छेकानुप्रास इति । अथवा छेका विदग्धास्तद्वल्लभत्वादस्य छेकानुप्रासता ।।

सदृशे उच्चारणे क्रियमाणे when a similar letter is pronounced.

Udbhata (**800**) says that छेकानुप्रास: consists of a charming expression having groups of similar vowels and consonants, two at a time. Only two similar groups, and not three, are to occur at a time. In all, there are be many such couples of similar groups. Ruyyaka and Udbhata hold the same view.

There are two meanings given for the term छेका:. छेका: are birds addicted to their nests which do not go out at all. By their lonely and undisturbed mode of living they develop a charming voice. From its similarity to the behaviour of these birds this Anuprasa is called छेकानुप्रास:.

छेका: also means विदग्धा:, learned or accomplished men. So छेकानुप्रास: means that this literary genre is liked by learned men who especially like this Anuprasa. प्रास is a convenient arrangement of similar letters in a काव्य. अनु is congenial with the sentiment. प्रकृष्टे न्यास इत्यनुप्रास:.

स देवो दिवसान्निन्ये तस्मिञ्शैलेन्द्रकन्दरे ।
गरिष्ठगोष्ठीप्रथमैः प्रमथैः पर्युपासितः ।।

(काव्यालङ्कारसारसंग्रह -1.2) **17** छेकानुप्रास:

Lord Siva passed his days in a cave in the Himalayas, served by his attendants, the Pramathas, who are foremost in the assembly of the great. सदेवदिवसशब्दौ इन्द्रकन्दरशब्दौ गरिष्ठगोष्ठीशब्दौ प्रथमप्रमथशब्दौ परि-उपासशब्दौ are five couples. There ought to be many such pairs and here are five pairs. Both the conditions are fulfilled. So this Sloka is छेकानुप्रास:.

वर्णसाम्यमनुप्रासः छेकवृत्तिगतो द्विधा ।

सोऽनेकस्य सकृत्पूर्वः एकस्याप्यसकृत्परः ।।

(काव्यप्रकाश -9.79) 18

Mammata (1000) says that similarity of letters is अनुप्रासः. It is of two types, छेक and वृत्ति. The first contains many letters together. The other contains only one letter at a time.

ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ।।

(काव्यप्रकाश -9.348) 19 छेकानुप्रासः

प्रातश्चन्द्रवर्णनाच्च न स्फुटरसभावादिरिति न वृत्त्यनुप्रासः किन्तु वक्तु-वैदग्धीमात्रव्यञ्जनाच्छेकानुप्रासः ।।

अरुण Sun, परिस्पन्द motion, दध्रे bore, कामपरिक्षाम worn out by love, गण्डपाण्डुतां the white colour of the neck.

This is a description of Moonrise. The Moon was subdued because of the motion of the Sun, which was just setting. It appeared to be of a pale colour like that of the throat of a love stricken maid. Here स्पन्दमन्द, गण्डपाण्डु are compound letters occurring all at once. In कामक्षामकामिनी there are many letters together. This is not वृत्त्यनुप्रासः because it describes the young Moon. This is छेकानुप्रासः.

संख्यानियमे पूर्वं छेकानुप्रासः ।। (अलङ्कारसर्वस्वं -सू. 5) 20

द्वयोर्व्यञ्जनसमुदाययोः परस्परमनेकधा सादृश्यं संख्यानियमः । पूर्वं व्यञ्जनसमुदायाश्रितं यथा -

Rajanaka Ruyyaka, (1100) in his Alankarasavasvam, is trite. Similarity of two equal groups of consonants, संख्यानियमः, is छेकानुप्रासः. All others are वृत्त्यनुप्रासः.

किं नाम दर्दुर दुरध्यवसाय सायं
कायं निपीड्य निनदं कुरुषे रुषेव ।

एतानि केलिरसितानि सितच्छदाना-

माकर्ण्य कर्णमधुराणि न लज्जितोऽसि ।।

(अलङ्कारसर्वस्वं -Page 60**)** **21** छेकानुप्रास:

You, ignorant frog! Getting angry in the evening, contracting your body, why are you making ghastly noises like Durr-durr? Are you not ashamed of yourself after hearing the sweet, melodious sounds of the playful swan, with shining wings ?

अत्र सायंशब्देनास्यालंकारस्य यकारमात्रसादृश्यापेक्षया वृत्त्यनुप्रासेन सहैकाभिधानलक्षणः संकरः । छेका विदग्धाः।। यकारमात्रेत्यनेन सादृश्य-मस्य जीवितमिति ध्वनितम् ।।

अनुप्रास: consists of a charming expression for groups of similar vowels and consonants, two at a time. One group of letters should be similar to the next following and only two such groups are to occur at a time. In all there may be many such couples of groups. The commentator Jayaratha (**1200**) says in his वार्त्तिक that only two such groups are to be made similar and not three at a time. The repetition of such combinations is to be made several times and not just once.

स्वरव्यञ्जनसंदोहव्यूहा मन्दोहदोहवा ।

गौर्जगञ्जाग्रदुत्सेका छेकानुप्रासभासुरा ।।

(चन्द्रालोक -5.2**)** **22** छेकानुप्रास:

In Chapter 5 of Chandraloka of Jayadeva, (**1225**) the first line defines the Anuprasa, while the second line provides an illustration. He mentions five types of Anuprasa.

छेकानां is विदग्धानां, clever people, from छेक, dextrous. सन्दोह is a group of स्वर, vowels, and व्यञ्जन, consonants. छेकानुप्रास: arises from three classes of combinations, स्वरव्यञ्जन, व्यञ्जनव्यूह and सन्दोहव्यूह. अ, ह and दोह are repeated. In this Sloka, both halves illustrate all three varieties of छेकानुप्रास:.

शब्दस्य पौनरुक्त्यं व्यञ्जनसमुदायमाश्रितं यस्मात् ।

स च्छेकानुप्रासः संख्यानियमे समुल्लसति ।। (एकावली -7.3) 23

Vidyadhara (**1250**) states that when the repetition of a sound is dependant on a group of letters, it is called छेकानुप्रासः. It is constrained by number, in twos.

कलाकलापं दधदुज्वलोज्वलं मुहुस्तमस्तोममपाकरोति यः ।
न कस्य हर्षं वसुधासुधाकरः करोत्ययं वीरनृसिंहभूपतिः ।।

(एकावली -7.3) 24 छेकानुप्रास:

कलापं bundle, totality, उज्वल splendid, brilliant, स्तोमं mass.

King Vira Narasimha is versatile and represents the totality of arts. He is very brilliant. He removes a mass of ignorance. He is the Moon on Earth. Whom does he not make happy? This is छेकानुप्रासः.

भवेदव्यवधानेन द्वयोर्व्यञ्जनयुग्मयोः ।
आवृत्तिर्यत्र स बुधैश्छेकानुप्रास इष्यते ।।

(प्रतापरुद्रीयं -Page 404) 25 छेकानुप्रास:

अव्यवधान without an interval.

When there are two pairs of consonants without any space between them, learned men call the repetition छेकानुप्रासः. This is quite at variance with the verdict of other writers

महीमहीनविभावे धत्ते क्षेमंकरे करे ।
राजन्यजन्यविजयी राजा राजद्गुणोदयः ।।

(प्रतापरुद्रीयं -Page 404) 26 छेकानुप्रास:

अहीनविभव like the king of snakes, करे बाहौ arms, राजन्या: क्षत्रिया: Kshatriyas, जन्य युद्ध war.

The good qualities of this king are evident since he has the glory of Vasuki, King of Snakes, does good, supports the Earth in his arms, is born as a Kshatriya and is victorious in war. In this Sloka of Vidyanatha (**1300**) all

four lines have two pairs of similar letters. This is छेकानुप्रासः.

आदाय बकुलगन्धानन्धीकुर्वन् पदे पदे भ्रमरान् ।

अयमेति मन्दमन्दं कावेरीवारिपावनः पवनः ।।

(साहित्यदर्पण -10.4) 27 छेकानुप्रासः

The wind from the sacred Kaveri River is blowing slowly, carrying the sweet fragrance of Bakula flowers and step by step blinding the bees. In this Sloka of Visvanatha Kaviraja (**1300**) there is repetition in गन्धानन्धी made of joint letters, कावेरीवारि made of single letters and पावनः पवनः made of many letters. This is छेकानुप्रासः.

अनुप्रास्यत इत्यर्थेऽनुप्रासो वर्णसाम्यतः ।

(अलङ्कारकौस्तुभं -7.196) 28

स च द्वेधा च्छेकवृत्तिभेदात् छेकः सकृत्तया।

(अलङ्कारकौस्तुभं -7.197, 198) 29

अनुप्रास्यत sprinkling, साम्यत likeness.

Kavi Karnapura (**1575**) defines the likeness of letters sprinkled about as अनुप्रासः. It is of two kinds due to differences in छेक and वृत्ति. छेक is all at once.

धाम श्याममिदं श्रीदं जगतो वरतोदयम् ।

ध्येयं गेयञ्च सर्वेषां दृशोः प्रेम यशोमयम् ।।

(अलङ्कारकौस्तुभं -7.198) 30 छेकानुप्रासः

छेकानुप्रासस्येव सह माधुर्यव्यञ्जकवर्णाघटितत्वेन उपनागर इति संज्ञा भवति ।

Sri Krishna's dark aspect showers riches and boons on the world. It is full of glory in the eyes of everyone. It is to be meditated upon and sung. The letters म and य are repeated only once. This Sloka is छेकानुप्रासः but due to the use of sweet letters it becomes उपनागरिका.

वर्णसाम्यमनुप्रासः । स च द्विविधः लाटानुप्रासश्छेकानुप्रासश्च । तत्राऽसकृदावृत्तवर्णत्वम् लाटानुप्रासः । अनेकस्य व्यञ्जनस्य सकृत्साम्यं छेकानुप्रासः ।। (अलङ्कारशेखर -4) 31

असकृद् not once, repeated, सकृत् once.

Kesava Misra (**1650**) is brief and differs from other authorities. Equality of letters is Anuprasa. It is of two kinds - लाटानुप्रासः and छेकानुप्रासः. Repetition of letters only once is छेकानुप्रासः. Repetition many times is लाटानुप्रासः - classified as वृत्त्यनुप्रासः by all others

नितम्बगुर्वी गुरुणा प्रयुक्ता वधूर्विधातृप्रतिमेन तेन ।
चकार सा मत्तचकोरनेत्रा लज्जावती लाजविमोक्षमग्नौ ।।

(अलङ्कारशेखर -4) 32 छेकानुप्रासः

नितम्बगुर्वी with a big posterior, विधाता Brahma, मत्तचकोरनेत्रा with eyes like an infatuated Chakora bird, लज्जावती shy, लाज parched grain.

The shy maiden with a luscious posterior and beautiful eyes like a Chakora bird commenced releasing the parched grain in the fire as ordered by the elders.

वृत्त्यनूप्रासः

एकद्वित्रान्तरितं व्यञ्जनमविवक्षितस्वरं बहुशः ।
आवर्त्यते निरन्तरमथवा यदसावनुप्रासः ।।

(काव्यालङ्कार -2.18) 33

स्वरचिन्ता न क्रियत इत्यर्थः ।।

Rudrata (**800**) defines अनुप्रासः as a repetition of one, two or three consonants ignoring the vowels. His system is based on groups of letters. He gives five types, मधुरा, प्रौढा, परुषा, ललिता and भद्रा. He cautions that the same type should not be repeated often.

मधुरा

निजवर्गान्त्यैर्वर्ग्याः संयुक्ता उपरि सन्ति मधुरायाम् ।

तद्युक्तश्च लकारो रणौ च ह्रस्वस्वरान्तरितौ ।।

(काव्यालङ्कार -2.20) 34 मधुरा

In मधुरा the consonants ल, र, ण, are used, but not more than five times.

भण तरुणि रमणमन्दिरमानन्दस्यन्दिसुन्दरेन्दुमुखि ।

यदि सल्लीलोल्लापिनि गच्छसि तत्किं त्वदीयं मे ।। 35

अनणुरणन्मणिमेखलमविरतशिञ्जानमञ्जुमञ्जीरम् ।

परिसरणमरुणचरणे रणरणकमकारणं कुरुते ।।

(काव्यालङ्कार -2.22,23) 36 मधुरा

भण tell me, रमण lover, स्यन्दि dripping, सल्लीला with dalliance, उल्लपितुं to say, अनणु loudly रणन् sounding, अविरत incessant, सिञ्जन् tinkling, मञ्जु sweet, मञ्जीराणि anklets.

A man says this on seeing a woman going to her lover's residence. Oh damsel with red feet and a face beautiful like the Moon, who speaks charmingly! Tell me this. This Sloka and the next constitute युग्मं, one sentence, and are both मधुरा.

The salubrious climate of Spring, with the sweet warbling of Koels which are excited by the wind from Malaya mountain, and bees intoxicated by pollen, makes the world pleasant. Why is the incessant tinkling of your anklets and the bells in your girdle while you are walking make me happy without any cause?

प्रौढा

अन्त्यटवर्गान्मुक्त्वा वर्ग्यंयणा उपरि रेफसंयुक्ताः ।

कपयुक्तश्च तकारः प्रौढायां कस्तयुक्तश्च ।। (काव्यालङ्कार -2.24) 37

In प्रौढा अनुप्रासः, the repetition omits अन्त्य, the letters at the end of the Varga, ङ, ञ, ण, न, म, as also टवर्ग, ट, ठ, ड, ढ. It consists of conjunct letters containing रेफ at the start combined with क, य, ण, प, that is र्क, र्ण, र्य,

र्प, as also क्त and ष्ट.

कार्याकार्यमनार्यैरुन्मार्गनिरर्गलैर्गलन्मतिभिः ।

नाकर्ण्यते विकर्णैर्युक्तोक्तिभिरुक्तमुक्तमपि ।।

(काव्यालङ्कार -2.25) 38 प्रौढ

अनार्या अशिष्टा wrong, उन्मार्गे कुमार्गे censorious conduct, निरर्गला निरङ्कुशाः स्वच्छन्दा independent, free, गलन्मतिः नश्यबुद्धिः bewildered mind, विकर्णा जडाः rigid, obtuse, कार्याकार्यं हिताहितं good and bad, युक्तोक्ति युक्ता संगता उक्तिः वचनं advice which is given, उक्तमुक्तं said again and again, नाकर्ण्यते do not heed.

Foolish, obtuse men with feeble minds incapable of distinguishing good from bad do not heed good advice given time and again. The repetition of र्य, र्ग, र्ण्य, र्ण and क्त makes this Sloka मधुरा अनुप्रासः.

ललिता

ललितायां घधभरसा लघवो लश्चापरैरसंयुक्तः ।

परिशिष्टाभद्रायां पृथगथवा श्रव्यसंयुक्ताः ।।

(काव्यालङ्कार -2.29) 39

Rudrata defines ललिता and भद्रा. In ललिता अनुप्रासः there is repetition of घ, ध, भ, र, स along with ल which is not combined with any other letter. They should be लघु and not गुरु.

In भद्रा अनुप्रासः there is a repetition of क, ट, ख and other letters not mentioned elsewhere but which are pleasant to hear.

मलयानिलललनोल्ललमदकलकलकण्ठकलकलललामः ।

मधुरमधुविधुरमधुपो मधुरयमधुना धिनोति धराम् ।।

(काव्यालङ्कार -2.30) 40 ललिता

मधु वसन्तः Spring, अधुना now, धरा Earth, धिनोति pleases, मलयानिल breeze from Malaya Mountain, उल्ललनं गमनं coming, तेन उल्लालाः सोत्कण्ठाः loudly, मदकला मदमधुरा pleasant voice, कलकण्ठाः Kokilas, कलकलः commotion,

ललाम: श्रेष्ट: ध्वजो वा best or flag standard, मधुपा: bees, मधुरेण मधुना by the honey, मकरन्देन by the flower juice, विधुरा मत्ता intoxicated.

Spring has now come to visit Earth. The breeze from the Malaya Mountain is captivating. Kokilas roused by the wind are singing loudly in a pleasant voice. The bees are inebriated with honey. The repetition of the letters ध, र and ल, makes this Sloka ललिता अनुप्रास:. This Sloka appears in Sarngdhara Paddhati 3788 and is attributed to Bhatta Rudra.

उन्मीलल्लीलनीलोत्पलदलदलनामोदमेदस्विपूर-
क्रोडक्रीडद्द्विजालीगरुदुदितमरुत्स्फालवाचालवीचिः ।
एतेनाखानि शाखानिवहनवहरित्पर्णपूर्णद्रुमाली-
व्यलीढोपान्तशान्तव्यथपथिकदृशां दत्तरागस्तडागः ।।

(नैषधं -12.101) **41** ललिता

उन्मीलल्लील स्फुरद्विलास manifesting grace, नीलोत्पलदल petal of a blue lotus, आमोद pleasure, मेदस्वि बहुलै: extensive, पूरक्रोड जलराशे: उत्सङ्गेन in the lap of the water body, द्विजालीनां पक्षीणां birds, गरुदुदित पक्षोद्ध raised by the wings, मरुत: wind, स्फाल spread, वाचाल मुखर talkative, वीचि: तरङ्ग: waves, शाखानिवहेन multitude of branches, नवहरिद् greenish, पर्णै: wings, पूर्णद्रुमाली तरुश्रेणी stack of trees, व्यालीढै: व्याप्ता: spread, उपान्त समीप near, शान्तव्यथ rested from fatigue, पथिकानां of travellers, दत्तराग: satisfying, तडाग: tank.

This is a description of a tank in Magadha Desa. The aroma of the petals of blue lotuses sported by this King of Magadha was spreading all over the place. The flocks of birds were sporting in the water. The wind raised by the fluttering of their wings was sounding like waves in the Ocean. The branches of the large stands of trees had new greenish sprouts. Travellers who were resting nearby were very pleased. This Sloka of Sri Harsha (**1250**) is ललिता अनुप्रास:.

भद्रा

The consonants क, ट, ख and all other consonants not listed earlier, are employed for repetition..

उत्कटकरिकरटतटस्फुटपाटनसुपटुकोटिभिः कुटिलैः ।
खेलेऽपि न खलु नखरैरुल्लिखति हरिः खरैराखुम् ।।

(काव्यालङ्कार -2.31) **42** भद्रा

उत्कट strong, स्फुट clear, सुपटु well broken, दक्षा expert, कोटि: end, tip, खेले in play, खरै: sharp, आखु mouse.

The lion, expert in breaking open the strong head of an elephant with the sharp nails at the end of its paws, is magnanimous and does not hurt a nondescript mouse even in play. There is a repetition of क, ट, ख. So this Sloka is भद्रा अनुप्रास:.

निरवद्यानि पद्यानि यद्यनाद्यस्य का क्षतिः ।
भिक्षुकक्षाविनिक्षिप्तः किमिक्षुर्नीरसो भवेत्।। (भवभूतिः) **43** भद्रा

निरवद्यानि blameless, अनाद्यस्य from the beginning, क्षति: decrease, भिक्षुकक्ष in the armpit of a Buddhist Bhikshu, निक्षिप्त: kept, इक्षु: sugarcane, नीरस: without sweetness.

If sugarcane is kept in the armpit of a Buddhist Bhikshu does it lose its sweetness? Where is the loss of flavour in blameless poems if they are old? This Sloka is quoted by Sarngdhara (**1350**) in his Paddhati 146, from an unknown work and attributes it to Bhavabhuti (**600**)

अन्यथा तु वृत्त्यनुप्रासः ।। (अलङ्कारसर्वस्वं -सू. 6) **44**

केवलव्यञ्जनमात्रसादृश्यमेकधा समुदायसादृश्यं त्र्यादीनां च परस्पर-साट्टश्यमन्यथाभावः । वृत्तिस्तु रसविषयो व्यापारः । तद्वती पुनर्वर्ण-रचनेहवृत्तिः । सा च परुषकोमलमध्यमवर्णारब्धत्वात्त्रिधा । तदुपलक्षितो-ऽयमनुप्रासः ।।

Ruyyaka says that simple similarity of letters is one and similarity of a group is another. Mutual similarity is different and is termed वृत्त्यनुप्रास:. The commentator Jayaratha explains that वृत्ति is the method of writing the repetition, which is of three kinds, परुषा, कोमल and मध्यम.

प्रथममरुणच्छायस्तावत्ततः कनकप्रभ-

स्तदनु विरहोत्ताम्यत्तन्वीकपोलतलद्युतिः ।

उदयति ततो ध्वान्तध्वंसक्षमः क्षणदामुखे

सरसबिसिनीकन्दच्छेदच्छविर्मृगलाञ्छनः ।।

(काव्यप्रकाश -7.139) **45** वृत्त्यनुप्रासः

अरुणच्छायः shadow of the Sun, कनकप्रभः shining like gold, उत्ताम्यत् languishing, तन्वीकपौल forehead of a maiden, ध्वान्त darkness, ध्वंस destroyed, सरस lake, very white, बिसिनीकन्द root of lotus, छविः luster, मृगलाञ्छनः Moon.

This is a step by step description of Moonrise. In the beginning, there is the shadow of the Sun. Next, it is red like gold. Subsequently, there is the paleness seen on the forehead of a lovelorn damsel. Finally the Moon rises to dispel darkness with very white Moonlight like the roots of a lotus. This Anuprasa is given by Mammata as an example of शब्दचित्रं.

परुषा

सर्वैरुपरि सकारः सर्वे रेणोभयत्र संयुक्ताः ।

एकत्रापि हकारः परुषायां सर्वथा च शषौ ।।

(काव्यालङ्कार -2.26) **46**

In परुषा the letter स occurs at the end of the conjunct letter while the letter र is above or below. The letter ह occurs alone by itself. The letters श and ष occur in all forms.

लिप्सून्सर्वान्सोऽन्तर्ब्रह्मोद्यैर्ब्राह्मणैर्वृतः पश्यन् ।

जिह्लेत्यगर्ह्यबर्हिःशेषशयः कोपशून्यः सन् ।।

(काव्यालङ्कार -2.27) **47** परुषा

लिप्सून् लुब्धकामान् याचकान् petitioners, beggars, जिह्लेति लज्जते ashamed, पश्यन् seeing, वृतः परिगतः surrounded by, ब्रह्मोद्यैः वेदपारगैः experts in Vedas, अगर्ह्यः

प्रशस्त: famous, कोषशून्य: empty treasury,बर्हि दर्भ: Darbha grass, शेषमुर्वरिति तत्र शेते he sleeps on it, तन्मात्रधन इत्यर्थ: only so much wealth was left. A great soul who has gifted away everything is described here. He was surrounded by greedy Brahmins well-versed in the Vedas. He was neither angry nor derisive at seeing them. His treasury was empty. He was left with only a bed of Darbha grass.

शषाभ्यां रेफसंयोगैष्टवर्गेण च योजिता ।
परुषा नाम वृत्तिः स्यात् ह्लह्वह्याद्यैश्च संयुता ।।

(काव्यालङ्कारसारसंग्रह -1.4) 48 परुषा

The style is called परुषा, rough, when it bristles with the letters श, ष, टवर्ग and conjuncts with र, such as क्र, र्क, and ह्ल, ह्व, ह्य. The अनुप्रास: using this style is called परुषानुप्रास:.

तत्र तोयाशयाशेषव्याकोशितकुशेशया ।
चकाशे शालिकिंशारुकपिशाशामुखा शरत् ।।

(काव्यालङ्कारसारसंग्रह -1.4) 49 परुषा

तोयाशया: lakes, व्याकोशित विकशित full blown, कुशेश lotus, शालि grain, किंशारुभि: शूकै: awns, कपिश brown.

Autumn was splendid there with lakes filled with blooming lotuses and all the quarters appearing brownish with awns of rice. The repetition of श makes this परुषानुप्रास:.

आटोपेन पटीयसा यदपि सा वाणी कवेरामुखे
खेलन्ती प्रथते तथापि कुरुते नो सन्मनोरञ्जनम् ।
न स्याद्यावदमन्दसुन्दरगुणालंकारझांकारितः
सप्रस्यन्दिलसद्रसायनरसासारानुसारी रसः ।।

(अलङ्कारसर्वस्वं -Page 62) 50 परुषा

आटोप pride, पटीयसा very skillful, प्रथते increases, अमन्दसुन्दरगुणालंकार

beautiful attributes and embellishments which are not dull, झांकारित: humming, सप्रस्यन्दि quivering, लसद् flashes, रसायन medicine.

If proud and highly dextrous Sarasvati appears before the poet and plays the Vina it does not please the mind when there are no beautiful attributes or sparkling embellishments and the poem is not quivering from flashes, as though some strong medicine has been administered to it. There is वर्णसाम्य, similarity of letters, in all the four lines. In अलंकारझांकारित there is समुदायसादृश्य. In रसायनरसासारानुसारी रस also there is समुदायसादृश्य. आटोपेन पटीयसा is Gaudi style. अमन्दसुन्दर is Vaidarbhi style. गुणालंकारझाकारित is Panchali style.

सह्याः पन्नगफूत्कृतानलशिखा नाराचपाल्योऽपि वा
राकेन्दोः किरणा विषद्रवमुचो वर्षासु वा वायवः ।
न त्वेताः सरलाः सितासितरुचः साचीकृताः सालसाः
साकूताः समदाः कुरङ्गकदृशां मानानुविद्धा दृशः ।।

(अलङ्कारसर्वस्वं -Page 62**)** **51** परुषा

सह्या: are bearable, फूत्कृति hissing of a snake, अनल fire, शिखा fire, flame, नाराचपाल्य: row of arrows, राकेन्दु: Full Moon, विषद्रवमुचो emitting poison drops, सितासित black and white, साचीकृता: averted, सालसा: languid, साकूता: significant, accurate, समदा: with passion, कुरङ्गकदृशा eyes like a doe.

It is possible to endure the flames from the poisonous fire of a hissing cobra, or flights of arrows, or the drops of poison from the rays of the Full Moon, or the gales in the rainy season. But it is not possible to suffer the slanting, white and black, languid, significant looks of a proud damsel with eyes like a deer.

उपनागरिका

सरूपसंयोगयुतां मूर्ध्नि वर्गान्त्ययोगिभिः ।
स्पर्शैर्युतां च मन्यन्ते उपनागरिकां बुधाः ।।

(काव्यालङ्कारसारसंग्रह -1.5**)** **52**

The style is called उपनागरिका, polished, when it consists of conjuncts of the same consonants like क्क, ञ्च, प्प, conjuncts with nasals at the beginning and one of the 25 letters क to स at the end like ङ्क, ञ्च, ण्ट, न्त, म्प. The name is derived from the resemblance to नागरिका, an accomplished city lady. The अनुप्रास: using this style is called उपनागरिकानुप्रास:.

सान्द्रारविन्दवृन्दोत्थमकरन्दाम्बुबिन्दुभिः ।

स्यन्दिभिः सुन्दरस्यन्दं नन्दितेन्दिन्दिरा क्वचित् ।।

(काव्यालङ्कारसारसंग्रह -1.4) 53 उपनागरिका

सान्द्रा घना thick, स्यन्दिभि: drops, स्यन्दं dripping, इन्दिन्दिरा भ्रमरा: bees.

Autumn appeared in some places with bees delighted by sweet, thick drops of honey dripping delightfully from clusters of lotuses. The conjunct न्द is beautifully repeated in this उपनागरिकानुप्रास:.

माधुर्यव्यञ्जकैर्वर्णैरुपनागरिकोच्यते ।

ओज:प्रकाशकैस्तैस्तु परुषा कोमला परैः ।।

(काव्यप्रकाश -9.80) 54

Mammata defines उपनागरिका as consisting of माधुर्यव्यञ्जक, sweet letters. परुषा consists of ओज:प्रकाशक letters. Others are कोमला, which some people call ग्राम्या.

माधुर्य्यव्यञ्जकत्वेन स एव ह्युपनागरः ।।

(अलङ्कारकौस्तुभं -7.199) 55

It is उपनागर due to the use of sweet letters.

अनङ्गमङ्गलारम्भे सम्भेदः स्वेदकम्पयोः ।

शङ्के पङ्केरुहदृशो न रस्याऽनन्दमत्तता ।।

(अलङ्कारकौस्तुभं -7.199) 56 उपनागरिका

अनङ्गमङ्गल sexual intercourse, सम्भेद: विघ्न: hindrance, स्वेदकम्पयो: perspiration

and trembling, शङ्के I suspect, मत्तता अतिशय: excess, न रस्या is not experienced.

A Sakhi was peeping through a window to watch the intercourse of Sri Krishna. She is cryptically commenting on this to another Sakhi. In the beginning of intercourse there is a hindrance due to perspiration and trembling of the body. I suspect that due to this hindrance there is incomplete intercourse. So full enjoyment is not experienced. This is उपनागरिकानुप्रास:.

आवृत्तवर्णसम्पूर्णं वृत्त्यनुप्रासवद्वचः ।

अमन्दानन्दसंदोहस्वच्छन्दास्पदमन्दिरम् ।।

(चन्द्रालोक -5.3**)** 57 वृत्यनुप्रास:

आवृत्तिवर्ण is repetition of वृत्ती, letters, which characterises वृत्त्यनुप्रास:. The second line means - the house of pleasing, felicitous, independent groups

There is only one kind of repetition in the second line, of द, and not of three kinds as in छेकानुप्रास:.

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-

क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।

नीयन्ते पथिकैः कथं कथमपि ध्वानावधानक्षण-

प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ।।

(साहित्यदर्पण -10.5**)** 58 वृत्यनुप्रास:

उन्मीलन् mixed, लुब्ध covetous, मधुप bees, व्याधूत कम्पित trembling, चूताङ्कुरा: sprouts of mango trees, काकली low, sweet tone, कलकलै: commotion, उद्गीर्ण प्रादुर्भूता: generated, कर्णज्वर harsh on the ear, पथिक traveller, ध्वान sounded, अवधान concentration, प्राणसमा wife, समागमरस happiness of rejoining one's wife, उल्लासै: joy, वासरा: days.

The travellers were somehow, somehow, passing the days in Vasanta Ritu, Spring. The mango sprouts were full of honey. The bees were greedy for honey. The sprouts were quivering due to the bees. Kokilas were

playing there. The commotion created by their pleasant notes was causing ear-ache. In the intervals of concentration on the noise, the travellers were rejoicing at the prospect of uniting with their wives. This is वृत्यनुप्रासः.

ग्राम्या

शेषैर्वर्णैर्यथायोगं कथितां कोमलाख्यया ।
ग्राम्यां वृत्तिं प्रशंसन्ति काव्येष्वादृतबुद्धयः ।।
(काव्यालङ्कारसारसंग्रह -1.6) 59

According to scholars well versed in poetics the homely style consists of a repetition of the rest of the letters. It is also called कोमला, tender, agreeable. The अनुप्रासः using this style of simple alliteration is called ग्राम्यानुप्रासः.

केलिलोलालिमालानां कलैः कोलाहलैः क्वचित् ।
कुर्वती काननारूढश्रीनूपुररवभ्रमम् ।।
(काव्यालङ्कारसारसंग्रह -1.5) 60 ग्राम्या

अलिमाला swarm of bees, नूपुर anklets, भ्रमं false impression.

By the buzzing of bees Autumn is producing somewhere a false impression of the tinkling of the anklets of the Goddess of Beauty riding in the forest. The letters ल, क and र are charmingly repeated in this ग्राम्यानुप्रासः.

अनुप्रासः रीतिश्च

In his Kavyadarsa Dandi does not specifically discuss अनुप्रासः. He mentions them in dealing various रीति, styles in the provinces. His treatment of the subject is at variance from other authorities.

यया कयापि श्रुत्या यत्समानमनुभूयते ।
तद्रूपा हि पदासत्तिः सानुप्रासा रसावहा ।। (काव्यादर्श -1.52) 61

This Sloka illustrates वाग्रस, the Rasa of speech or words. पदासत्ति is

words being near to each other. When there is समानं, equality, in कण्ठ्य, तालव्य and उच्चारण, with what has been said before, and there is अनुप्रासः, the Sloka is embued with वाग्रस.

Technical terms used for the letters are listed below for convenience of reference.

क, ख, ग, घ, ङ, ह are कण्ठ्य.

च,छ, ज, झ, ञ, श are तालु.

ट, ठ, ड, ढ, ण, य are मूर्धा.

त, थ, द, ध, न, स are दन्त.

प, फ, ब, भ, म are ओष्ठ्य.

य, र, ल, व are अन्तस्थ.

समानोच्चरणस्थानाः वर्णाः are ष -र, ज -य, द -ल, म -प, त -व -न, ब -म, म -ण, इ -य, त -द, प -भ, त -ध, न -त -स -व, भ -व.

अल्पप्राणाक्षराः are क,ग,ङ, च,ज,ञ, ट,ड,ण, त,द,न, य,र,ल.व, ह्रस्वः.

महाप्राणवर्णाः are ख,घ, छ,झ, ठ,ढ, थ,ध, फ,भ, श,ष,स,ह, संयुक्ताक्षराः.

मृदु बन्धाः are अ,आ,ए,ऐ,उ,ई,ए,ऐ,ओ,औ, क,ङ, च,ञ, ट,ण, त,न, प,म, य,र,ल,व.

स्फुट बन्धाः are ऋ,ॠ, ऌ,ॡ, ख,ग,घ, छ,ज,झ, ठ,ड,ढ, थ,द,ध, फ,ब,भ, श,ष,स,ह, विसर्गः, अनुस्वरः.

मध्यम बन्धाः contain both मृदु बन्धाः and स्फुट बन्धाः.

शिथिल बन्धाः contain only अल्पप्राणाक्षराः.

बन्धपारुष्यं is the result of the large use of कठोर वर्णाः, hard letters, ऋ,ऌ, ख,ग,घ, छ,ज,झ, ठ,ड,ढ, थ,द,ध, फ,ब,भ, श,ष,स,ह, विसर्ग, अनुस्वर, संयुक्त वर्णाः.

श्लिष्टमस्पृष्टशैथिल्यमल्पप्राणाक्षरोत्तरम् ।
शिथिलं मालतीमाला लोलालिकलिला यथा ।।

(काव्यादर्श -1.43) 62 गौडी

The garland of Malati flowers is swarming with moving bees.

Gaudas like Slokas composed of अल्पप्राणाक्षरा: only, which suffers from the दोष, fault, of शिथिल बन्ध:. In the illustration given, all the letters are अल्पप्राणाक्षरा:. Vaidarbhis prefer महाप्राणाक्षरा:, like मालतीदाम लङ्घितं भ्रमरैः, the Malati garland is covered with bees, and is अशिथिल बन्ध:.

आलीयं मालतीमाला लोलालिकलिला मनः ।
निर्मूलयति मे मूलात्तमालमलिने वने ।।

(सरस्वतीकण्ठाभरणं -1.41) 63

आली Oh Sakhi, तमाल Tamala trees.

Oh Sakhi! My mind is being uprooted by the forest with black Tamala trees and the Malati creeper rendered black by the bees. This Sloka of Bhoja (**1000**) is an elaboration of Dandi's example.

कोकिलालापवाचालो मामेति मलयानिलः ।
उच्छलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः ।।

(काव्यादर्श -1.48) 64

कोकिलालाप the plaint of the Kokila, वाचालो मुखर: loquacious, मलयानिल: wind from the Malaya Mountain, उच्छलन्त: उद्गच्छन्त: rising from, शीकरा: spray, अच्छाच्छं अतिस्वच्छं very clean, निर्झराम्भ: water from torrent, कणै: droplets, उक्षित: संसिक्त: is combined with.

Coming towards me is the captivating sound Koo-koo made continuously by the Kokilas and the breeze from the Malaya Mountain combined with the very clear droplets of water rising from the spray produced by the torrent. The first line is an example of मृदु बन्ध: and the second line is an example of स्फुट बन्ध:.

चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः ।
स्पर्धते रुद्धमद्धैर्यो वररामाननानिलैः ।। (काव्यादर्श -1.49) 65

चन्दन Sandalwood, प्रणय contact, गन्धि: fragrance, स्पर्धते competes with, रुद्ध निराकृतं rejected, मद्धैर्य: my courage, वररामाणां best women, आनन face,

अनिलैः winds.

The mild breeze from the Malaya Mountain is rendered fragrant by contact with the sandalwood trees. It competes with the exhilaration from the pretty faces of handsome women in defeating my courage. This is an example of मध्यम बन्धः. In the second line, the first half is स्फुट बन्धः and the second half is मृदु बन्धः.

एष राजा यदा लक्ष्मीं प्राप्तवान् ब्राह्मणप्रियः ।
तदा प्रभृति धर्मस्य लोकेऽस्मिन्नुत्सवोऽभवत् ।।

(काव्यादर्श -1.53) 66 वैदर्भी

This king grew fond of Brahmins as he became prosperous. From that time the world celebrated the festival of Dharma. This is an example of श्रुत्यनुप्रासः, where letters with समानोच्चरणस्थान like ष -र are used next to each other for पदासत्ति. This is favoured by Vaidarbhis but not by Gaudas.

चन्द्रे शरन्निशोत्तंसे कुन्दस्तबकसंनिभे ।
इन्द्रनीलनिभं लक्ष्म संदधात्यलिनः श्रियम् ।।

(काव्यादर्श -1.56) 67 पादगत

निशोत्तंसे at night, कन्दस्तबक bunch of Jasmine flowers, संदधति bears.

In a Moonlit night in Autumn the the bees near the bunch of jasmine flowers exhibit the beauty of an emerald. This is an illustration of पादगत अनुप्रासः, where चन्द्र, कुन्द are repeated as इन्द्र, संद in the next two पादाः. The consonants repeated are न, द, न्द.

चारु चान्द्रमसं भीरु बिम्बं पश्यैतदम्बरे ।
मन्मनो मन्मथाक्रान्तं निर्दयं हन्तुमुद्यतम् ।।

(काव्यादर्श -1.57) 68 पदगत

Oh pusillanimous woman! Look at the beautiful Moon in the sky. In my view it appears to be getting ready pitilessly to kill me, who is already vanquished by Kama. This verse illustrates पदगत अनुप्रासः, where the letters

चा, रु, म्ब, and मन्म are repeated.

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरश्रुतिम् ।

न तु रामामुखाम्भोजसदृशश्चन्द्रमा इति ।। (काव्यादर्श -1.58) 69

Poets do not like repetitions which lie far apart, like the letter मा, in रामा and चन्द्रमा, in this example.

स्मरः खरः खलः कान्तः कायः कोपश्च नः कृशः ।

च्युतो मानोऽधिको रागो मोहो जातोऽसवो गताः ।। 70

इत्यादि बन्धपारुष्यं शैथिल्यं च नियच्छति ।

अतो नैवमनुप्रासं दाक्षिणात्याः प्रयुञ्जते ।।

(काव्यादर्श -1.59, 60) 71

स्मरः Kama, खरः rough, कृशः thin, feeble, मानः गौरवं respect, राग प्रियसमागमाभिलाषः desire to rejoin the lover, असवः lives, नियच्छति स्वीकरोति accept, न प्रयुञ्जते do not employ.

The first Sloka shows the despair of an eager Nayaka rejected by the Nayika. Kama is ferocious and the Nayika is unfavourable. The body is made feeble. The love anger is over. The Nayaka has put aside his respect. The desire to rejoin the lover is great. The Nayaka is swooning again. Life is departing. There is बन्धपारुष्यं and शैथिल्यं in this verse. Therefore, Southerners do not employ it.

This is an illustration of faults which should be avoided. It also illustrates बन्धपारुष्यं and शैथिल्यं. The widespread use of श्लिष्ट वर्णाः, also called विकट वर्णाः, results in बन्धपारुष्यं. In this Sloka there is an आवृत्ति of the letters र, ख, क, त, ओ, and विसर्ग, which results in an अनुप्रासः.

कः कः कुत्र न घुर्घुरायितघुरीघोरो घुरोत्सूकरः

कः कः कं कमलाकरं विकमलं कर्तुं करी नोद्यतः ।

के के कानि वनान्यरण्यमहिषा नोन्मूलयेयुर्यतः

सिंहीस्नेहविलासबद्धवसतिः पञ्चाननो वर्त्तते ।।

(काव्यप्रकाश -7.224) 72

पादत्रयरूढस्यानुप्रासप्रकर्षस्य चतुर्थपादे पातस्तत्त्वम्, क्रमशो वर्द्धिता-काङ्क्षतया विषयीकृतस्य तत्र पाते वैरस्याधानात् वृक्षाग्रात् पतन इव । एकद्विपादारूढतत्पाते तु वृक्षमूलात् पतन इव न तथा ।।

पञ्चाननः सिंहः lion, बद्धवसतिः कृतस्थितिः staying in the liar, कः कः पशुः animal, कं कं स्वैरविहारं whichever, walking at pleasure, घुर्घुरायिता घुर्घुरशब्दकारिणी making the sound Ghur-ghur, घुरी नासिका nostril, घोरः घुरेत् पर्यटेत् ferocious movement, सूकरः wild boar, कमलाकरं lotus lake, विकमलं कर्तुं pollute, नोद्यतः has not attempted, अरण्यमहिषा wild buffaloes.

The lion is confined to its liar due to its love for the lioness. As a consequence, where is the wild boar not making the Ghur-ghur sound with its nostril? Which lake is the elephant not attempting to pollute? Which forests are the wild buffaloes not uprooting? The idea is that the animals are moving about at their pleasure. Mammata gives this Sloka as an example of the fault of पतत्प्रकर्षं. Anuprasa is prominent in the first three lines and missing in the last line. This is equivalent to cutting down a tree.

संख्यानियमाभावे भवति पुनर्वृत्त्यनुप्रासः ।
इदमेव स्वरसहितं व्यञ्जनसमुदायमाश्रितं यमकम् ।।

(एकावली -7.4) 73

When there is no restriction on numbers, it is वृत्त्यनुप्रासः. This itself, with a group of consonants and vowels, constitutes यमकं.

श्रीमन्नृसिंह नरनाथ कथं यशस्ते द्व द्ध
कृत्तारिकण्ठरुधिरारुणितात् कृपाणात् ।
कैलासकाशकरकाकुमुदेन्दुकुन्द-
मन्दारमौक्तिकमृणालमनोज्ञमासीत् ।।

(एकावली -7.4) 74 वृत्यनुप्रासः

कृत्त cut, कृपाण sword, कुमुद lotus, कुन्द jasmine, मकरन्द flower juice, मृणाल lotus fiber, मनोज्ञं beauty.

Oh King Vira Narasimha! How great is your glory! With the red colour of the gore of your enemies, whose necks were slashed by your sword, there is the beauty of the jasmine, lotus and Moon in Kailasa. This is वृत्त्यनुप्रासः.

युक्ता विपक्षेषु कृपा न कर्त्तु-
मेते विकुर्वन्ति हि कार्यकाले ।
इत्याहवे वीक्ष्य कलिङ्गनाथं
नाथयन्त्यमी प्राञ्जलयः सपत्नाः ।। (एकावली -7.4) 75 वृत्यनुप्रासः

विपक्ष enemy, विकुर्वन्ति change, आहवे in war, सपत्नाः enemies.

The King of Kalinga having shown his pity for his enemies, the pusillanimous enemies changed their minds and accepted him as their suzerain.

एकद्विप्रभृतीनां तु व्यञ्जनानां यथा भवेत् ।
पुनरुक्तिरसौ नाम वृत्त्यनुप्रास इष्यते ।।
(प्रतापरुद्रीयं -Page 405) 76 वृत्यनुप्रासः

Repetition of one, two or more letters is called वृत्त्यनुप्रासः.

रे रे क्षुद्रमहीक्षितः क्षणमितः श्रीकाकतिक्ष्मापते-
र्वीक्षध्वं ध्वजिनीं दुरीक्षसुभटां प्रोत्क्षिप्तकौक्षेयकैः ।
योत्स्यध्वे यदि लभ्यमक्षयपदं कान्तारपक्षो वृथा
क्ष्माभृत्कुक्षिचरत्तरक्षुनिकरात्तत्रात्मरक्षा कुतः ।।
(प्रतापरुद्रीयं -Page 405) 77 वृत्यनुप्रासः

क्षुद्रमहीक्षितः inferior king, vassal, क्ष्मापति king, ध्वजिनीं with standards for banners, प्रोत्क्षिप्त lifted, कौक्षेयकैः small swords, योत्स्यध्वे if you wish to fight, कुक्षि stomach, तरक्षु hyaena, आत्मरक्षा safety for one's life.

Oh vassal king! Look at the King of Kakatiyas for a moment, with standard bearers and invincible soldiers with uplifted small swords. If you go to war, realise that it is futile for you even to beg, living in a forest. How can your lives be safe from hyaenas even there when you try to plant your feet on the stomach of the king?

एकस्याप्यथवाऽनेकस्याम्रेडिततया यदि ।

न्यासः स्याद्वृत्त्यनुप्रासः । (अलङ्कारकौस्तुभं -7.200) 78

आम्रेडितया द्विरुक्ततया repeated.

वृत्त्यनुप्रासः is writing in which one or many letters are repeated.

धाम श्यामलमुद्दाम कामकोटिमनोहरम् ।

ध्येयं गेयं समास्थेयं समानेयञ्च मानसे ।।

(अलङ्कारकौस्तुभं -7.200) 79 वृत्यनुप्रासः

उद्दाम abounding in, समास्थेयं सम्यग् विश्वसनीयं always to be trusted, समान one of the five breaths.

The black beauty of Sri Krishna is equal to a crore of wishes. It is unbounded, is to be meditated upon, is always to be trusted and is to be mentally converted to Samana. In this Sloka म nd य are repeated again and again.

विविधवधूवधसाधो! विरम रमानाथ! नाथ्यतां नाथ ।

कैतवविज्ञ! समज्ञां तव विज्ञातुं न विज्ञाऽहम् ।।

(अलङ्कारकौस्तुभं -7.200) 80 वृत्यनुप्रासः

Oh Sri Krishna! You have many brides. Lord of women, stop!. Lord of Lords! Knower of subterfuge! I do not know how to understand you. In this Sloka more than one letter is repeated.

कान्ते कुटिलामालोक्य कर्णकण्डूयनेन किम् ।

कामं कथय कल्याणि किंकरः करवाणि किम् ।।

(सरस्वतीकण्ठाभरणं -2.178) 81 कर्णाटकी

कण्डूयन itching.

Oh beautiful woman! What is the purpose of looking crosswise and creating ear-ache? I am your servant. Tell me what you wish for. What should I do? Bhoja calls this वृत्त्यनुप्रास: of Karnataka. He gives illustrations of seven types of शुद्ध वृत्त्यनुप्रास:.

ज्वलज्जटिलदीप्ताचिरञ्जनाञ्चयचारवः ।

चम्पकेषु चकोराक्षि चञ्चरीकाश्चकासति ।।

(सरस्वतीकण्ठाभरणं -2.179) 82 कुन्तली

जटिल tangled.

Your collirium, born of fire with tangled flames, shines more than Champaka flowers, Chakora birds and bees. This is वृत्त्यनुप्रास: of Kuntala.

कुम्भकूटाट्टकुट्टाककुटिलात्कटपाणिरुट् ।

हरिः करटिपेटेन न द्रष्टुमपि चेष्टयते ।।

(सरस्वतीकण्ठाभरणं-2.180) 83 कौङ्की

कुम्भकूटं कुम्भाग्रं top of the head, अट्ट: अट्टालक: tower, कुट्टाक bruise, कटपाणि hand like the top of an elephant's head, रुत् angry, करटिपेट हस्ति समूह herd of elephants.

The herd of elephants is unable even to see the lion with its strong, crooked paws capable of crushing a tower of an elephant's head. This is वृत्त्यनुप्रास: of Kaunki.

प्रियाललवलीतालतमालैलावनावली ।

भाति पत्रलहिन्तालकृतपुण्ड्रा वधूरिव ।।

(सरस्वतीकण्ठाभरणं -2.183) 84 द्राविडी

प्रियाल Priyala trees, लवली Lavali creepers, ताल Palm trees, तमाल Tamala trees, ऐला cardamoms, पत्रल सान्द्रपत्रा: with dense foliage, हिन्ताल Hintala palm tree, पुण्ड्रं तिलक: mark on forehead.

This forest with Priyala, Hintala and Palm trees, Lavali and cardamom creepers, with dense foliage, is radiant like a bride with a mark on

her forehead. This is वृत्त्यनुप्रासः of Dravida.

पुष्णती पुष्पधनुषं मुष्णती प्लोषविप्रुषः ।
मिषन्ती निनिमिषेण चक्षुषा मानुषो न सा ।।

(सरस्वतीकण्ठाभरणं -2.184) 85 माथुरी

पुष्णाती strengthens, पुष्पधनुष Kama, मुष्णाती decreases, steals, प्लोष विरहदाहः pangs of separation, विप्रुषः तीक्ष्णा भागः sharp edge, मिषन्ती open the eyes, wink, निनिमिष blink.

This woman, who increases Kama, removes the sharp edge of separation and winks with her blinking eyes, is not a human being. This is वृत्त्यनुप्रासः of Mathura.

श्रियः कुरूणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुङ्क वेदितुम् ।
स वर्णिलिङ्गी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः ।।

(किरातार्जुनीयं -1.1) 86 वृत्त्यनुप्रासः

In Dvaitavana, the Kirata, masquerading as a Brahmachari, approached Yudhishthira, who had appointed him, to tell him of the conduct and rule of the Kuru chief. There is an आवृत्ति of वने in the last line. This is वृत्त्यनुप्रासः.

उल्लोलस्खलितकपालकण्ठमालासंघट्टक्कणितकरालकिंकिणीकः ।
पर्याप्तं मयि रमणीयडामरत्वं संधत्ते गगनतलप्रयाणवेगः ।।

(मालतीमाधवं -5.3) 87 वृत्त्यनुप्रास

कुलयोगिनीनां किङ्किण्यादिध्वनिना सानन्दत्वम् ।।

उल्लोल यातायात tossing about, स्खलित swaying, कपालकण्ठमाला garland of skulls around the neck, संघट्ट hitting each other, कणित sounded, कराल दन्तुरा formidable, ugly, किंकिणीकः small bell, पर्याप्तं sufficient, डामरत्वं charm, संधत्ते समर्थं कुरुते makes it possible, गगनतलप्रयाणवेगः speed of flying in the sky.

Kapalakundala is describing her flight. The speed of my journey in the sky, with the bells resounding, as the garland of skulls strike against them

when tossed up and down, imparts an endless, charming frightfulness to me. Yoginis are supposed to be fond of the sound of small bells. The metre is प्रहर्षिणी वृत्तं.

कूजत्कुञ्जकुटीरकौशिकघटाघूत्कारवत्कीचक-
स्तम्बाडम्बरमूकमौकुलिकुलः क्रौञ्चावतोऽयं गिरिः।
एतस्मिन्प्रचलाकिनां प्रचलतामुद्वेजिताः कूजितै-
रुद्वेल्लन्ति पुराणरोहिणतरुस्कन्धेषु कुम्भीनसाः ।।

(उत्तररामचरितं -2.29) **88** वृत्यनुप्रासः

कूजत् अव्यक्तशब्दवन्तः making an indistinct sound, कुञ्ज bower, कुटीर hut, कौशिकघटाः owls, घूत्कार hooting sound like Ghut, कीचकस्तम्ब clumps of bamboos, आडम्बर संभ्रमः vast mass, मूक silent, मौकुलिकुलः families of crows, प्रचलाकिनां peacocks, प्रचलतं moving, उद्वेजिताः distressed, उद्वेल्लन्ति वेपन्ते tremble, पुराणरोहणतरुस्कन्ध branches of old Sandalwood trees, कुम्भीनसाः सर्पाः serpents.

Sambuka is pointing out various sights to Sri Rama travelling in Pushpaka Vimana. This is Kraunchavata Mountain with the crows sitting silently in the vast clumps of bamboos resounding with the hooting of flocks of owls in their bowers. Frightened by the sounds made by dancing peacocks, the snakes climb to the upper branches of the old Sandalwood trees. This Sloka by Bhavabhuti (600) is वृत्त्यनुप्रासः.

ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्र-
मुद्गारिघोरघनघर्घरघोषमेतत् ।
ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्र-
जृम्भाविडम्बिविकटोदरमस्तु चापम् ।।

(उत्तररामचरितं -4.29) **89** वृत्यनुप्रासः

ज्या मौर्वी bowstring, जिह्व tongue, वलयित वेष्टित bent in a half circle, उत्कटकोटि तुङ्गाग्रभागं tip of the bow, दंष्ट्रं teeth, उद्गारि issuing forth, घोर fierce, घन loud, घर्घरघोषं noise like Ghar-ghar, ग्रास grasp, प्रसक्त indulging in, हसद्

laughing, अन्तक Yama's, वक्त्रयन्त्रं machine with a mouth like a cave, जृम्भा yawning, विडम्बि अनुकारि imitating, विकटोदरं विषममुदरं terrible stomach, चापं bow.

Lava is telling his friends. Let my bow, with its sharp jaws at the ends encircled by the string which is like the tongue, sending a terrific hoarse sound, like the grinding of teeth, resemble the frightful, gaping, grinning, horrible mouth of the God of Death, out to eat the world.

झणज्झणितकङ्कणक्कणितकिङ्किणीकं धनु-

र्ध्वनद्गुरुगणाटनीकृतकरालकोलाहलम् ।

वितत्य किरतोः शरानविरतस्फरच्चूडयो-

र्विचित्रमभिवर्तते भुवनभीममायोधनम् ।।

(उत्तररामचरितं -6.1**)** **90** वृत्यनुप्रासः

झणत्झणित sound, कङ्कण bracelet, कणित sounded, किङ्किणीयं small bell, गरुगणा ज्या bow-string, अटनीकृत धनुष्कोट्या कृत made by the end of the bow, कराल भीषण formidable, कोलाहलं commotion, वितत्य मण्डलीकृत्य bent, किरतोः वर्षतोः raining, अनविरत with no interval, स्फरत् discharge an arrow, चूडयोः crests, tufts of hair, भुवनभीमं striking terror in the whole world, आयोधनं fight.

The fight, striking terror in the whole world, is raging between the two combatants, Lava and Chandraketu, with their hair fluttering, showering arrows by stretching their bows. The bells tied to the bows are ringing like tinkling bracelets. They are making a frightful sound with their twanging strings and points.

प्रियाह्रियाऽऽलम्ब्य विलम्बमाविला

विलासिनः कुण्डिनमण्डनायितम् ।

समाजमाजग्मुरथो रथोत्तमाः

तमासमुद्रापरे परे नृपाः ।। (नैषधं -12.1**)** **91** वृत्यनुप्रासः

प्रिया for his love, ह्रीः लज्जा shyness, विलम्बं आलम्ब्य delaying, आविलाः कलुषाः dirty, impure, विलासिनः sportive, कुण्डिनमण्डनायितं decorated Kundinapura, समाजं to the Rajasabha, आजग्मुः came, रथोत्तमाः best charioteers, आसमुद्रात्

from beyond the sea, परे श्रेष्टा: best.

Afterwards, delaying to show shyness for the beloved, enamoured rulers came in chariots and from across the Ocean to the Rajasabha in Kundinapura, which was decorated. This Sloka is in द्रुतविलम्बिनी वृत्तं. It can be treated as छेकानुप्रास: because of the आवृत्ति of the pair of letters विल and माज. It can also be treated as वृत्त्यनुप्रास:.

साहित्ये सुकुमारवस्तुनि दृढन्यायग्रहग्रन्थिले
तर्के वा मयि संविधातरि समं लीलायते भारती ।
शय्या वाऽस्तु मृदूत्तरच्छदवती दर्भाङ्कुरैरास्तृता
भूमिर्वा हृदयङ्गमां यदि पतिस्तुल्या रतिर्योषिताम् ।।

(नैषधं -Intro,) 92 वृत्यनुप्रास:

साहित्ये put up with, दृढन्यायग्रन्थिले bound strongly with Nyaya, तर्के in Tarka, logic, संविधातरि arranger, लीलायते plays, भारती Sarasvati, छदवता covered, दर्भाङ्कुरै: Darbha grass, आस्तृता made into a bed, हृदयङ्गमा touching the heart.

My speech is tolerant to delicate objects, strongly bound with Nyaya or Tarka. Sarasvati plays with them all equally. Whether it is a meticulously prepared bed with soft gossamer covers or hard, bare Earth covered with Darbha grass, the sexual act is equally delectable for a woman with a husband touching her heart.

Sri Hira, the father of Sri Harsha (**1250**), was the Court Poet of King Vijayachandra of Kasi. He was defeated by Udayanacharya, a Naiyayika of Mithila. After Sri Harsha got a boon from Tripura Devi and had written many books, at a reception by the Chief Minister of Kanauj, Sri Harsha recited a poem praising the King. Then he addressed Udayanacharya with this verse. Udayanacharya replied in the following verse to pacify him.

हिंस्राः सन्ति सहस्रशोऽपि विपिने शौण्डीर्यवीर्योद्धता-
स्तस्येकस्य पुनः स्तुवीमहि महः सिंहस्य विश्वोत्तरम् ।
केलिः कोलकुलैर्मदो मदकलैः कोलाहलं नाहलैः
संहर्षो महिषैश्च यस्य मुमुचे साहङ्कृते हुङ्कृते ।।

(नैषधं -Intro,) **93** वृत्यनुप्रासः

हिंस्राः carnivorous animals, शौण्डीर्य manliness, haughtiness, विश्वोत्तरं best in the world, केलिः sport, कोलकुलैः families of boars, मदकलैः passionately sweet, नाहलैः, साहङ्कृते with pride for oneself, हुङ्कृते making the sound Hum.

In the forest there are thousands of haughty, courageous, carnivorous animals. We will praise one of them, the mighty lion, the best of them all. It plays with boars, is proud with elephants in rut, creates commotion when bound, is happy with buffaloes and makes the sound Hum with egoism. There is a play on the poet Sri Harsha's name as well as वृत्त्यनुप्रासः.

अनङ्गमङ्गलगृहापाङ्गभङ्गितरङ्गितैः ।

आलिङ्गितः स तन्वङ्ग्या कृतार्थयतु मानसम् ।।

(अलङ्कारशेखर -4) **94** वृत्यनुप्रासः

अपाङ्ग glance from the corner of the eyes.

May the maiden with billowing waves of glances from the corner of her eyes, like Kama's auspicious house, fulfill my heart's desire by embracing me! Kesava Misra calls this लाटानुप्रासः.

लाटानुप्रासः

स्वरूपार्थाविशेषेपि पुनरुक्तिः फलान्तरात् ।

शब्दानां वा पदानां वा लाटानुप्रास इष्यते ।।

(काव्यालङ्कारसारसंग्रह -1.8) **95**

The repetition of the same sounds or words, with or without grammatical terminations or both, but with different meanings is called लाटानुप्रासः. The form and the original meaning of the two words is the same.

स पदद्वितयस्थित्या द्वयोरेकस्य पूर्ववत् ।

तदन्यस्य स्वतन्त्रत्वाद्द्वयोर्वैकपदाश्रयात् ।।) **96**

स्वतन्त्रपदरूपेण द्वयोर्वापि प्रयोगतः ।

भिद्यतेनेकधा भेदैः पादाभ्यासक्रमेण च ।।

(काव्यालङ्कारसारसंग्रह -1.9, 10) 97

स्वतन्त्र independent, परतन्त्र dependent.

Udbhata gives five varieties of लाटानुप्रास:. 1. The words are in different पद. Both words are परतन्त्र. 2. One word belongs to a different पद. The other word constitutes an independent word by itself. The first word is स्वतन्त्र and the second is परतन्त्र. 3. Both the words come together in one पद. 4. Both words occur as different and independent पद. 5. Repetition of a पाद in all its orders. Repetitions once, twice, thrice are included.

काशाः काशा इवोद्धांसि सरांसीव सरांसि च ।

चेतांस्याचिक्षिपुर्यूनां निम्नगा इव निम्नगाः ।।

(काव्यालङ्कारसारसंग्रह -1.6) 98 लाटानुप्रास:

काशा white grass, अचिक्षुपु: steal, निम्नगा rivers.

Kasa, white grass, appearing beautiful just like Kasa grass, lakes and rivers appearing only as lakes and rivers, ravish the hearts of the young. Here the comparison is with the same object. The words, काशा: etc. are स्वतन्त्र. This is also given on page 72 of Alankarasarvasvam.

स्त्रियो महति भर्तृभ्य आगस्यपि न चुक्रुधुः ।

भर्तारोपि सति स्त्रीभ्य आगस्यपि न चुक्रुधुः ।।

(काव्यालङ्कारसारसंग्रह -1.7) 99 लाटानुप्रास:

आगसि faults, न चुक्रुधु: क्रोधाभाव without anger.

The ladies displayed no anger even against great faults of their lovers. The lovers also showed no anger against the Nayikas for transgressing the love of their husbands. In this लाटानुप्रास:, there is पुनरुक्त पादाभ्यास:.

क्वचिदुत्फुल्लकमला कमलभ्रान्तषट्पदा ।

षट्पदक्वाणमुखरा मुखरस्फारसारसा ।।

(काव्यालङ्कारसारसंग्रह -1.8) 100 लाटानुप्रास:

उत्फुल्ल blossoming, मुखर sound, tinkling, eloquent, स्फार spread.

This is also a description of शरत्. In some places there were blossoming lotuses, bees wandering among lotuses, buzzing of bees rendering शरत् splendid and eloquent flocks of Sarasa birds. Here कमल, षट्पदा and मुखर are repeated having different meanings in different places. This is लाटानुप्रासः, where the words are परतन्त्र.

जितान्यपुष्पकिञ्जल्ककिञ्जल्कश्रेणिशोभितम् ।

लेभेवतंसतां नारीमुखेन्दुष्वसितोत्पलम् ।।

(काव्यालङ्कारसारसंग्रह -1.9) 101 लाटानुप्रासः

अत्र नारीमुखेन्दुष्विति युवतिवदनानां चन्द्रेणोपमितत्वात् असितोत्पलस्य शशकरूपता ध्वन्यते the blemish on the Moon like a hare is suggested by the reference to a black lotus and the face of a woman like a Moon, किञ्जल्क stamina of a flower, अवतंस wreath, ornament, असितोत्पलं black lotus.

With a black lotus used as an ornament, the faces of the ladies were looking like a Moon having the blemish of the hare. It had the brilliance of stamens without flowers. This is लाटानुप्रासः, where the word is परतन्त्र.

पद्मिनीं पद्मिनीगाढस्पृहयागत्य मानसात् ।

अन्तर्दन्तुरयामासुर्हंसा हंसकुलालयात् ।।

(काव्यालङ्कारसारसंग्रह -1.10) 102 लाटानुप्रासः

दन्तुरयामासुः महत्वाच्छुक्लत्वाच्च उन्नतदन्ता इव चक्रुः by their whiteness and large size rendered them appear as large teeth, कुलालयं abode of families.

The swans coming from Manasa lake, the abode of swan families, internally indented the lotuses. The white swans with prominent necks sat on the lotus stalks. The lotuses appeared to possess erect and prominent teeth. Here पद्मिनी is स्वतन्त्र first and part of a compound next. So also हंस. This is लाटानुप्रासः, where the words are both स्वतन्त्र and परतन्त्र.

तात्पर्यभेदवत्तु लाटानुप्रासः ।। (अलङ्कारसर्वस्वं -सू. 9) 103

Ruyyaka states that लाटानुप्रास: is dependent on the context.

ब्रूमः कियन्नय कथंचन कालमल्प-

मत्राब्जपत्रनयने नयने निमील्य ।

हेमाम्बुजं तरुणि तत्तरसापहृत्य

देयद्विषोऽयमहमागत इत्यवेहि ।।

(अलङ्कारसर्वस्वं -Page 71) 104 लाटानुप्रास:

तरसा by force.

Oh damsel with eyes like a lotus! How long am I to tell you? You open your eyes and pass a little time here. You understand that I, the enemy of the Gods, who forcibly seized the gold lotus and took it away, have come here.

अनन्वये च शब्दैक्यमौचित्यादानुषङ्गिकम् ।

अस्मिंस्तु लाटानुप्रासे साक्षादेव प्रयोजकम् ।।

(अलङ्कारसर्वस्वं -Page 72) 105

अनन्वय with no connection, आनुषङ्गिकं necessarily following from.

Words with no connection and necessarily following from it are repeated in the proper context in लाटानुप्रास:.

लाटानुप्रासभूर्भिन्नाभिप्राया पुनरुक्तता ।

यत्र स्यान्न पुनः शत्रोर्गर्जितं तर्ज्जितं जितम् ।।

(चन्द्रालोक -5.4) 106 लाटानुप्रास:

तात्पर्यभेदयुक्तो लाटानुप्रासः ।।

Natives of Lata Desa, Gujarat, were fond of this repetition. Where the roar of the enemy is not heard again that is victory. भिन्न: अभिप्राय: is the use of words with the same meaning but with different implications. जितं first means "victory." Next it means "fruitful"

तात्पर्यभेदयुक्तं लाटानुप्रास इत्यदः कथितम् ।

पञ्चैतेऽलङ्काराः पौनरुक्तकक्ष्यायाम् ।। (एकावली -7.9) 107

तात्पर्यं अन्यपरत्वं depending on another, तदेव भिद्यते न शब्दार्थस्वरूपं that is different, not the shape of the words.

Vidyadhara states that लाटानुप्रासः is dependent on the context though there is no change in the form of the words. He concludes that there are five Alankaras depending on repetition.

प्रतिभटकान्ताकुचतटमकरीलुण्टाकचापटंकारः ।

वीरनृसिंह इवाजौ वीरनृसिंहश्चिरं जयति ।।

(एकावली -7.5) 108 लाटानुप्रासः

प्रतिभट enemy, तट near, लुण्टाक निवर्त्तकः preventer, वीरनृसिंह King Viranrisimha, Narasimha Avatara.

In war King Vira Narasimha is like the Narasimha incarnation of Vishnu with the "Tankara" twang of his bow near the breasts of enemy wives.

तदा जायन्ते गुणा यदा ते सहृदयैर्गृह्यन्ते ।

रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि ।।

(एकावली -7.5) 109 लाटानुप्रासः

अत्र प्रथमः कमलशब्दो वस्तुमात्राभिधायी ष द्वितीयं सौरभसौकिमार्यकान्तिमत्त्वसंभावित-कान्तावद् अनोपमानत्वादिधर्मरूपार्थं इत्यस्येव तात्पर्यभेदः ।।

Qualities are those which are grasped by friends, men of equal disposition. Lotuses touched by the rays of the Sun are really tender.

शब्दार्थयोः पौनरुक्त्यं यत्र तात्पर्यभेदवत् ।

स काव्यतात्पर्यविदा लाटानुप्रास इष्यते ।।

(प्रतापरुद्रीयं -Page 408) 110

Sometimes there is an apparent repetition which has different meanings in the relevant context. Those who are familiar with Kavyas call this लाटानुप्रासः.

गुणा गुणास्ते गण्यन्ते ये रुद्रनृपमाश्रिताः ।
नीतिर्नीतिरसौ तस्य लक्ष्मीर्लक्ष्मीश्च कथ्यते ।।

(प्रतापरुद्रीयं -Page 409) **111** लाटानुप्रासः

Those qualities are good qualities, that wealth is real wealth and those Nitis are real Nitis when Rudradeva possesses them.

स्मेरराजीवनयने! नयने किं निमीलिते ।
पश्य निर्जितकन्दर्पं कन्दर्पवशगं प्रियम् ।।

(साहित्यदर्पण -10.8) **112** लाटानुप्रासः

नायकं दृष्ट्वा क्रोधान्निमीलिताक्षीं मानिनीं प्रति सख्या उक्तिरियम् । रूपेण कन्दर्पनिर्जेताऽपि त्वदनुरागात् त्वद्वशगस्तथा चात्र मानाऽनौचित्यमिति भावः । अत्र आद्ये नयनकन्दर्पपदे उद्देश्यतात्पर्य्यकेऽन्त्ये तत्पदे तु विधेयतात्पर्य्यके इत्यतो भेदः । पदार्थौ तु अभिन्नौ मात्रपदात् प्रकृत्यर्थस्य एव भेदव्यावृत्तिर्न तु प्रत्ययार्थस्य ।।

The Sakhi saw the angry Nayika with her eyes closed and said this. Oh woman with eyes like a fully open lotus! Even though your lover is more beautiful than Kama, he is under your control due to his love towards you. So it is improper for you to be angry with him.

कोमलो लाट इष्यते ।। (अलङ्कारकौस्तुभं -7.202) **113**

लीलाऽलसललिताङ्गी लघु लघु ललनाललाममौलिमणिः ।
ललिताऽदिभिरालीभिर्विलसति ललितस्मिता राधा ।।

(अलङ्कारकौस्तुभं -7.177) **114** लाटानुप्रासः

लीला play, अलस tired, ललिताङ्गी with tender limbs, ललना wanton woman, अलल्लाम having a decoration on the forehead, मौलिमणिः jewel on the forehead, आलीभिः Sakhis.

लाटा is made up of sweet letters.

The wanton woman Radha, with tender limbs and a jewel on her forehead, was tired of her play with her Sakhis and was smiling tenderly.

तात्पर्य्यमात्रभेदत्वाल्लाट इत्युच्यतेऽपरैः ।।

(अलङ्कारकौस्तुभं -7.203) 115

Others say that लाटा is based on the context.

कृष्णत्वेन सखि! प्रादुर्भावो मन्ये मनोजनेः ।
मनोजनेः पुनरियद्वैदग्धीवैदुषी कुतः ।।

(अलङ्कारकौस्तुभं -7.204) 116 पदाङ्गलाटानुप्रासः

प्रादुर्भावः become manifest, reveal oneself, मनोजनैः swiftness of thought.

Oh Sakhi! I am of the view that by Sri Krishna swiftness of thought has arisen. Where is the need for great learning here? This is पदाङ्गलाटानुप्रासः.

रत्नानि रत्नाकर एव सन्ति पुष्पाणि पुष्पाकर एव धत्ते ।
गुणो गुणज्ञे लभते प्रकाशं यशो यशोदासुतसेवयैव ।।

(अलङ्कारकौस्तुभं -7.204) 117 पदाङ्गलाटानुप्रासः

रत्नाकर Ocean, पुष्पाकर Spring, यशोदासुत Sri Krishna.

Jewels are to be found only in the Ocean. Only in Spring you have a profusion of flowers. A man who knows गुणाः, good qualities, has good qualities. Glory is obtained only by service to Sri Krishna.

येषां न बृन्दावनचन्द्रलीला हृद्यस्ति तेषामपरैर्गुणैः किम् ।
येषान्तु बृन्दावनचन्द्रलीला हृद्यस्ति तेषामपरैर्गुणैः किम् ।।

(अलङ्कारकौस्तुभं -7.204) 118 पदाङ्गलाटानुप्रासः

हृद्यस्ति pleases the heart.

When some men are not pleased by the play of Sri Krishna, where is the need for other qualities among them? They have none. To those men who are pleased with the play of Sri Krishna where is the need for other qualities? It alone is enough. This is पदलाटानुप्रासः. It is also यमकं.

ग्रसमानमिवौजांसि सदसा गौरवेरितम् ।

नाम यस्याभिनन्दन्ति द्विषोऽपि स पुमान्पुमान् ।।

(किरातार्जुनीयं -11.73) **119** लाटानुप्रास:

That man, who is praised even by his enemies, who is honoured by Sabha, and who grasps splendour, is called a man. In this Sloka, the first पुमान् indicates जाति, class, and the second denotes गुण, quality.

पुनरुक्तवदाभासः

पुनरुक्ताभासमभिन्नवस्त्विवोद्भासि भिन्नरूपदम् ।।

(काव्यालङ्कारसारसंग्रह -1.1) **120**

वस्तु अभिधेय object, sense, रूप literal form.

Where the literal form of two words is different but their sense is apparently the same पुनरुक्तवदाभास: occurs. Udbhata uses the term पुनरुक्ताभास for the sake of the metre.

तदाप्रभृति निःसङ्गो नागकुञ्जरकृत्तिभृत् ।
शितिकण्ठः कालगलत्सतीशोकानलव्यथः ।।

(काव्यालङ्कारसारसंग्रह -1.1) **121** पुनरुक्तवदाभास:

ततः प्रभृति from the time that Sati was burnt, कुञ्जर: नाग: elephant, नागकुञ्जर: हस्तिवर: best elephant, शिति नील blue, कालगलत् disappearing by time, black necked.

From the time Sati was burnt, Siva, with a blue neck and wearing the skin of an elephant which is the best of its kind, full of sorrow for Sati, spent his time alone. In this Sloka शितिकण्ठ and कालगल, नाग and कुञ्जर have the same meaning and appear to be repeated at first sight. They are actually used with different meanings.

पुनरुक्तवदाभासः उभयालङ्कारः. This is an Alankara of both word and sense. The test that is to be applied to distinguish between them is परिवृत्तिसहत्व or परिवृत्त्यसहत्व. If an Alankara is solely dependent on the form of words, so that the meaning is lost if the words are substituted by other words of similar meaning, the Alankara is शब्दालङ्कार. When such substitution

by synonyms does not destroy the Alankara it is अर्थालङ्कार. नाग शितिकण्ठ पुंसव कुञ्जर समनश्यत् कालगलत्.

The words नाग and शितिकण्ठ suffer from substitution but the others do not. If we have पुंसव for कुञ्जर and समनश्यत् for कालगलत्, the apparent repetition is lost.

सत्त्वं सम्यक्त्वमुन्मील्य हृदि भासि विराजसे ।

द्विषामरीणां त्वं सेनां वाहिनीमुदकम्पयः ।।

(देवीशतकं -55) 122 पुनरुक्तवदाभासः

भासि विराजसे, द्विषामरीणां, सेनां वाहिनीं, उदकं पयः इति पुनरुक्तभासनात्पुनरुक्तवदाभासोऽयं न तु पुनरुक्तः ।।

विराजसे विगतरजोविकारे without the distortion due to Rajo Guna, सम्यग् विधिवत् in the proper manner, सत्त्वं चेतोगुणं a state of mind, उन्मील्य प्रकटीकृत्य clarifying, द्विषां सेनां enemy army, इति पुनरुक्तभासनात् पुनरुक्तवदाभासोऽयं न तु पुनरुक्तः this is not repetition but पुनरुक्तवदाभासः.

Oh Devi! You make the army of the enemy tremble. You are without the distortion of Rajo Guna, clarifying Satva Guna in the proper manner. This Sloka by Anandavardhana is पुनरुक्तवदाभासः.

पुनरुक्तप्रतीकाशं पुनरुक्तार्थसन्निभम् ।

अंशुकान्तं शशी कुर्वन्नम्बरान्तमुपैत्यसौ ।।

(चन्द्रालोकः -5.7) 123 पुनरुक्तवदाभासः

The Moon in seen in the middle of the sky filling it with its brilliant rays. Here is an ostensible repetition of अंशुक and अम्ब, which are synonyms for cloth. But they are used with different meanings. अम्बरान्तं means the end of the sky, while अंशुकान्तं means अंशुभिः कान्तं, charming with radiance. This is पुनरुक्तवदाभासः, semblance of repetition. Jayadeva calls this पुनरुक्त-प्रतीकाशानुप्रासः.

अथ दोषव्यावृत्त्यालंकारः कथ्यतेऽधुनास्माभिः ।

पुनरुक्तवदाभासो भवति प्रमुखावभासनं द्वेधा ।।

(एकावली -7.1) **124** पुनरुक्तवदाभास:

यद्यपि शब्दालंकारनिरूपणानन्तरमर्थालंकारनिरूपणमुचितं तथाप्यर्थपौन-रुक्तस्यैव प्ररूढस्य दोषत्वेनाभिधानात् तद्विपर्ययस्यालंकारत्वदर्शनाय व्युत्क्र-मेणात्र कथनमेतस्य । प्रमुख आपाततः प्रतिभासनं न पुनस्तत्रैव विश्रान्त-मर्थैक्यम् । अन्यथा पर्य्यायत्ववशाच्छब्दान्तरस्यार्थान्तरवृत्तेरसम्भवात् ।।

अवभासनं repetition, प्ररूढ increase, विपर्यय exchange, व्युत्क्रमेण inverted order, आपाततः unexpected appearance, beginning, पर्यायवशात् due to regular succession.

Even though it is appropriate to define अर्थालङ्काराः after शब्दालङ्काराः, due to the fault of repetition of the meaning being very important, the order of presentation is reversed. An important unexpected appearance of repetition is a distinction. So it is dealt with first. There are two types of पुनरुक्तवदाभासनं, which is an important type of repetition.

अभ्यस्ताशेषविद्याभरगुरुधिषणं विद्विषद्रक्तपान-
क्रीडानिस्त्रिंशखड्गं विरचितवसुधाचक्ररक्षाविभूतिम् ।
किं चालोकप्रभावक्षपितबुधविपद्ध्वान्तमुद्गायति त्वां
तुङ्गे शृङ्गे सुमेरोः सुरयुवतिगणः श्रीनृसिंह क्षितीन्द्र ।।

(एकावली -7.1) **125** पुनरुक्तवदाभास:

धिषणं wise, विद्विषद् enemy, निस्त्रंश cruel, क्षपित lessened, तुङ्गे pinnacle, शृङ्गे peak.

Oh King Vira Narasimha! You are wise by the practice of great learning. Your sword is cruel drinking the red blood of your enemies. You are glorious protecting the entire Earth. On the pinnacle of Sumeru Mountain peak, divine ladies sing of your visible luster. Here गुरु धिषण, निंत्रश खड्ग, रक्षा विभूति, आलोक प्रभ, are repetitions. This is the first type of पुनरुक्तवदाभासः.

तान् निर्माति करोति हस्तितरिपून् युद्धेषु ने विक्रमान्
यैर्लोको भरते बिभर्त्ति कुतुकं रामेऽपि न प्रस्तुते ।
किं चाभ्यर्थनदुष्कृतानि शमयस्याकर्णयस्येकदा
यद्याकृष्टसुधारसं सुमनसां सूक्तं कलिङ्गेश्वर ।।

(एकावली -7.1) 126 पुनरुक्तवदाभास:

निर्माति creates, हस्तित in hand, कुतुकं eagerness, दुष्कृतानि evil deeds, आकृष्ट attracts, सुधारसं honey, सुमनसां from flowers, सूक्तं beautiful speech, praise.

Oh King of Kalinga! You pardon the evil deeds of your enemies who have been conquered in battle, which creates curiosity and is even more praiseworthy in Bharata Desa than that displayed by Sri Rama. It attracts the honey of praise from flowers. Here निर्माति करोति, लोको भरते, are repetitions. This is the second type of पुनरुक्तवदाभास:.

जिष्णुरिन्द्रः क्षितिभुजां श्रीपतिः पुरुषोत्तमः ।
भास्वान् सूर्यस्फुरत्तेजाः काकतीन्द्रो विराजते ।।

(प्रतापरुद्रीयं -Page 407) 127 पुनरुक्तवदाभास:

The lord of the Kakatiyas is glorious. He is invincible. He is the Indra among kings. He is the lord of wealth. He shines like the Sun among great men. The words जिष्णुः इन्द्रः, श्रीपतिः पुरुषोत्तमः, भास्वान् सूर्यः are synonymous and there is an apparent redundancy.

आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।
पुनरुक्तवदाभासः स भिन्नाकारशब्दगः ।।

(साहित्यदर्पण -10.2) 128

पुनरुक्तवदाभासस्य चिरन्तनैः शब्दालङ्कारमध्ये लक्षितत्वातं प्रथमं तह ।।

Visvanatha maintains that, without reference to the context, the use of words with the same meaning is a fault. When the subject matter is a different aspect of the word and displays a knowledge of what is repeated, it is not a fault. As earlier writers have included पुनरुक्तवदाभास: in the midst of

शब्दालङ्कारा:, it is considered first.

भुजङ्गकुण्डली व्यक्तशशिशुभ्रांशुशीतगु: ।

जगन्त्यपि सदापायादव्याच्चेतोहर: शिव: ।।

(साहित्यदर्पण -10.2) 129 पुनरुक्तवदाभास:

कुण्डली snake, owner of a snake, wearing earrings, शुभ्रांशु spotless rays, शीतगु: Moon, शीत: शीतल: गौर्वृष: bull, अपायाद् from dangers, अव्यात् रक्षतात् by protection, चेतोहर: steals consciousness with his beauty, हर: Siva.

May Siva, who wears a snake as a earring, who has Nandi bull clearly visible in the cool spotless rays of the Moon, who is beautiful, protect us from dangers! There is repetition in भुजङ्गकुण्डली, हर: शिव:, and शशिशुभ्रांशु. कुण्डली is snake or owner of an ear-ring. This is पुनरुक्तवदाभास:. This Sloka is from Ruyyaka's Srikantha Stava and is reproduced on page 47 of Alankarasarvasvam.

रक्षावतारं गम्भीरं भवमुग्रं हरेश्वर ।

नय नीतिगुणं तं तु ममताप्रियतामिमाम् ।।

(ईश्वरशतकं -2) 130 पुनरुक्तवदाभास:

अत्र च रक्ष अव, तारं गम्भीरं, भवं उग्रं, हर ईश्वर, नय नीति, गुणं तन्तुं, अमत अप्रिय, इति द्वयोर्द्वयो: शब्दयोरर्थस्य पौनरुक्त्यमिव अवभासते । भिन्नार्थत्वात्तु पुनरुक्तवदाभास: । "अमुखावभासनं तु पुनरुक्तवदाभासम्" इति ।।

भवं संसारं worldly existence, त्वं हर निवारय prevent, उग्रं कठिनं difficult, अवतारं पुन:पुनरागमनं incarnations, रक्ष protect, कविना च अवतारसवतारनामानं मां पाहीति स्वनाम ध्वनितं protect Avatara, the name of the poet Avatara is suggested, तु पक्षान्तरे period, ममताप्रियतां अहंकृतिहेवाकितां fond of ego, तां प्रसिद्ध लोकोत्तरं famous, नीतिगुणं नय lead me on the path of Niti.

Oh Hara! Oh Isvara! Protect your ferocious majestic form. Protect me. Avatara Kavi is also implied. Prevent this difficult worldly existence of mine. Lead me on the path of Niti. This Sloka by Avatara Kavi (**1625**) is

पुनरुक्तवदाभासः.

आभातिभाति भवतस्तव कालमार्कि
संचिन्तय स्मरहरोग्रतनुं कृशाङ्गम् ।
मां मास्य मुञ्च भव भीममलं कलङ्कं
हन्तातिकष्टममराधिप देव तेन ।।

(ईश्वरशतकं -30) **131** पुनरुक्तवदाभासः

अत्र च आभाति भाति, भवतः तव, कालं आर्कि, संचिन्तय स्मर, हर उग्र, तनुं कृशाङ्गं, मां मा, अस्य मुञ्च, भव भीम, मलं कलङ्कं, हन्त अतिकष्टं, अमराधिप देवतेन, इति सर्वपदाश्रयत्वं पुनरुक्तवदाभासस्य ।।

हे स्मरहर हे देव हे अमराधिप हे भव एतान्यामन्त्राणि भीतोक्त्या च पुनरुक्तानि four words are used to address Siva due to fear, तवाभा शोभा अतिभाति your glory is splendid, आर्कि उग्रतनुं रोद्रशरीरं संचिन्तय remember your ferocious form, कालमतिमलीमसं very dirty, तथा भवतो जन्महेतोः कृशाङ्गमतिभीत्या क्षामतनुं संचिन्तय remembering my body famished due to fear of repeated births, तेन हेतुना हन्ता वधकः killer for that reason, तादृशानां उग्रशरीराणामपि even such ferocious forms, अस्य कालस्य Kala's, भीमं भयदायकमतिकष्टं great difficulty causing fear, कलङ्कं मा मञ्च deliver me from the infamy.

Oh Smarahara! Oh Deva! Oh Amaradhipa! Oh Bhava! Your glory is splendid. Remembering your ferocious form, which is very dirty causing great fear, and my famished state caused by fear of repeated births, please deliver me from the infamy of repeated births by your great pity.

अपशब्दाभासः

प्रकाश्य गृह्यपुंसस्यखेदच्छेदाम्बुदावली ।
प्रज्ञात्मनेनविमला स्थिता दृश्यसि विद्वताम् ।।

(देवीशतकं -58) **132** अपशब्दाभासः

गृह्य प्रज्ञात्मनेन, दृश्यसि, विद्वताम्, इत्यपशब्दवदाभासनादपशब्दाभासः ।।

असि त्वं you are, विद्वतां वेदनं वित् ज्ञानं विद्यते तेषां संबन्धिन्यां relating to those well versed in knowledge, दृशि बुद्धौ in the view, प्रज्ञात्मना ज्ञानरूपेण विवेकात्मना with a realised soul, प्रकाश्य प्रकटीकृत्वा made public, इनविमला आदित्यरूपा form of the Sun, गृह्या: त्वत्सेवोद्यता: your attendants, ये पुमांसस्त men, सस्यं शालि: sustenance, तस्य खेद: आयास: च्छेदे विनाशे remove their sorrow, अम्बुदावली clouds.

Oh Devi! In the view of those well-versed in knowledge, you publicise realisation and stay in the form of the Sun. Your attendants are men with sustenance. You remove the sorrow of your devotees. This Sloka is अपशब्दाभास:.

स्थगिताकाशदिक्चक्रः स महान्तैः शरैर्द्विषाम् ।
शिरांसि पीवरच्छेदस्कन्धचक्राण्यजीहरत् ।।

(हरविजयं -43.333) **133** अपशब्दाभास:

महान्तैः इति अपशब्दाभासः । महद्भिरिति युक्तत्वात् । महान्तो जीवितक्षयो येभ्य इति तु नापशब्दः ।।

स्थगित hidden, अजीहरत् cut off.

He concealed all the quarters of the sky with his arrows. He cut off the heads of enemies from their stout shoulders.

विहाय सस्यसंपन्नां सेव्यः स्वामी शिवं भवेत् ।
येनाप्यो दिवि पन्थानो राजेनत्वं च तिष्ठति ।।

(ईश्वरशतकं -26) **134** अपशब्दाभास:

अत्र विहासस्य, संपन्नां, शिवं, स्वामी, सेव्यः, पन्थानः, आप्यः, राजेन, त्वं तिष्ठति इति सर्वेऽपि शब्दाः अपशब्दा इवाभासते अतो अपशब्दाभासोऽयम् । अर्थान्तरप्रतीतौ निर्दोषः ।।

नो अस्माकं to us, सस्यसंपन्नां considerable grain, विहाय allot, स्वामी विश्वेश्वर: Visvesvara, सेव्य: is to be worshipped, शिवं कल्याणं भवेत् good will result, दिवि पन्था: path to Heaven, आप्य: प्राप्य: will be obtained, राजेनत्वं राज्ञां मध्ये

इनत्वं च तिष्ठति you are lord among kings.

Oh Isvara! You allot us considerable grain. You are the Lord of the Kings and of the Universe. You are to be worshipped for obtaining good results and to lead us on the path to Heaven.

पथेन साधुना माय कुसुमेषुस्यदक्षते ।

परमस्मै सतेजाय भोनस्तेनमस्तव ।।

(ईश्वरशतकं -63) 135 अपशब्दाभास:

पथेन इति, साधुनामाय इति, कुसुमेषुस्य इति, दक्षते इति परमस्मै इति, नमस्ते नमस्तव इति, एते आमुखे अपशब्दा भासन्ते इति अपशब्दाभासाः ।।

इन lord, अनमस्तव न अमा: अनमा: सश्रीका: स्तवा यस्य तादृग्विध as the rich praise you, कुसुमेषो: Kama, स्यद: दर्पातिशय: excessive pride, क्षते हानौ harm, अमाय निष्प्रपन्न without suffering, साधुना पथ उपलक्षित see the path of saintly men, ते तुभ्यं नम: I bow to you.

Oh Isvara! I bow to you seeing the way of saintly men. You are praised by the rich. You removed the excessive pride of Kama. You remove suffering.

विरोधाभास

त्वद्भक्तिभावितधियो जगतामत्र ये त्रये ।

जन्मवत्तामहं मन्ये तेषामेवानृणां नृणाम् ।।

(देवीशतकं -51) 136 विरोधाभास:

अत्रये त्रये, अनृणां नृणां इति विरोधाभासित्वम्।।

त्वद्भक्तिभावितधिय: those whose minds are filled with devotion to you, अत्र अस्मिञ्जगति in this world, जगतां विष्टपानां त्रये in the three worlds, जन्मवत्तां सजन्मत्वमनृणां free from debts from birth, अहं मन्ये I consider

Oh Devi! In this world there are men whose minds are filled with devotion towards you. I consider them to be free from debts right from their birth.

स्फुटानुप्रासः

लोकस्यार्धे तदर्धे वा वर्णावृत्तिर्यदि धृवा ।

तदा मता मतिमतां स्फुटानुप्रासता सतां ।।

(चन्द्रालोकः -5.5) **137** स्फुटानुप्रासः

Jayadeva gives two new varieties of अनुप्रासः called स्फुटानुप्रासः and अर्थानुप्रासः. In स्फुटानुप्रासः there is a fixed repetition of letters in a पाद. Repetition of वा in the first and second पाद and ता in the next two पादाः. In another construction of the meaning of the Sloka, the second half of the Sloka is the example, where मता and सता are repeated in the third and fourth पाद.

अर्थानुप्रासः

उपमेयोपमानादावर्थानुप्रास इष्यते ।

चन्दनं खलु गोविन्दचरणद्वन्द्ववन्दनम् ।।

(चन्द्रालोक -5.6) **138** अर्थानुप्रासः

Here, the letters in the उपमेय, object compared, are repeated in the उपमान, standard of comparison. चन्दनं is उपमान and वन्दनं is उपमेय. Unlike छेकानुप्रासः and वृत्त्यनुप्रासः, where there is proximity between the sounds repeated, there can be a wide interval here. As the repetition is at the beginning of the third पाद and the end of the fourth पाद, this can be treated as स्फुटानुप्रासः. But as अर्थ, meaning, as well as उपमान and उपमेय are involved, it is classified as अर्थानुप्रासः.

श्रुत्यनुप्रासः

उच्चार्य्यत्वाद् यदैकत्र स्थाने तालुरदादिके ।

सादृश्यं व्यञ्जनस्यैव श्रुत्यनुप्रास उच्यते ।।

(साहित्यदर्पण -10.6) **139** श्रुत्यनुप्रासः

Visvanatha gives two more new varieties of अनुप्रासः called श्रुत्यनुप्रासः

and अन्त्यानुप्रासः. By pronunciation, when there is similarity in Talu it is termed श्रुत्यनुप्रासः.

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ।।

(साहित्यदर्पण -10.6) 140 श्रुत्यनुप्रासः

शिवेन चक्षुषा कामो नाशितः । स्त्रीभिस्त्वहङ्कारेण चक्षुषा कामो जीवित इति कामशत्रोः शिवस्य जय इति तात्पर्यार्थः।। अत्र "जीवयन्ती"ति "या" इति "जयिनी"रिति । अत्र जकारयकारयोरेकत्र स्थाने तालौ उच्चार्यत्वात् सादृश्यम् । एष च सहृदयानामतीव श्रुति सुखावहत्वाच्छ्रुत्यनुप्रासः ।।

विरूपाक्ष Siva, मनसिजं Kama, जयिनीस्ताः victories, वामलोचनाः सुनयनाः beautiful eyes, women, दृशा दाहस्ताभिस्तु कटाक्षरूपया दृशा जीवनमतोऽपि जयः even though Siva's eyes burnt Kama, by Siva's generosity Kama still lives. Kama was burnt by Siva with his third eye. But through Siva's generosity, Kama still lives in the eyes of women. I sing the praise of Siva's beautiful eyes. As the letters ज and य are pronounced at the same time in Talu, there is similarity. Due to its giving pleasure to Sahridayas, men of equal bent of mind, it is called श्रुत्यनुप्रासः.

विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या ।
रत्नैः पुनर्यत्र रुचा रुचं स्वामानिन्यिरे वंशकरीरनीलैः ।।

(शिशुपालवधं -4.13) 141 श्रुत्यनुप्रासः

गरुडाग्रज Aruna, Sun's charioteer, रथ्याः रथाश्वाः horses hitched to the chariot, विभिन्नवर्ण a new colour, वंशकरी tips of bamboos, अरनीलाः मरकतैः Marakata gems.

This is a description of Raivata Mountain. The Sun's horses shone with a new light brown colour, Aruna, derived from Aruna the charioteer. When this colour shining on the tips of bamboos, they changed their colour and later regained their green colour of the emerald. This is quoted in Sarasvatikanthabharanam 2.176 as an example of उपनागर श्रुत्यनुप्रासः.

शयने यस्य शेषाहिः सनीडे बडवानलः ।

महासाहसिनामग्र्यं तमीडे जडशायिनम् ।।

(सरस्वतीकण्ठाभरणं -2.174) **142** श्रुत्यनुप्रासः

सनीडे akin to, बडवानिलः fire in the Ocean, ईडे praise.

I praise Vishnu, who watery bed is on the snake Sesha, who is akin to subterranean Ocean fires, who is very valorous and who is the best. Bhoja calls this उपनागरः श्रुत्यनुप्रासः.

बाणैः क्षुण्णेषु सैन्येषु त्वया देव रणाङ्गणे ।

हतशेषाः श्रयन्तीमे शून्यारण्यानि विद्विषः ।।

(सरस्वतीकण्ठाभरणं -2.175) **143** श्रुत्यनुप्रासः

Oh king! In the battle-field the enemy armies have be decimated by your arrows. The enemies who are left take rest in the forest devoid of men. This is उपनागरः श्रुत्यनुप्रासः.

विद्यास्यन्दो वाग्विदां यः प्रसन्नः पुण्यां वाचं देवतां तां नमामः ।

यां ब्रह्माणश्चिन्तयन्ते विशोकाः सा नो देयात्सूनृता सूनृतानि ।।

(सरस्वतीकण्ठाभरणं -2.177) **144** श्रुत्यनुप्रासः

विद्यास्यन्द सारस्वतप्रवाहः torrent of poetry, सूनृता joy, truth.

I pray to the Goddess Sarasvati, at whose pleasure words of virtue flow like a cascade from learned men, to give me joy. Men who meditate on Brahman without sorrow pray to her. This is उपनागरः श्रुत्यनुप्रासः.

अन्त्यानुप्रासः

व्यञ्जनं चेद् यथावस्थं सहाद्येन स्वरेण तु ।

आवर्त्यतेऽन्त्ययोज्यत्वादन्त्यानुप्रास एव तत् ।।

(साहित्यदर्पण -10.7) **145** अन्त्यानुप्रासः

It is अन्त्यानुप्रासः when the letter is found to be repeated along with the अनुस्वर and विसर्ग at the end of a पाद, line, or पद, word.

केशः काशस्तबकविकासः कायः प्रकटितकरभविलासः ।

चक्षुर्दग्धवराटककल्पं त्यजति न चेतः काममनल्पम् ।।

(साहित्यदर्पण -10.7**)** **146** अन्त्यानुप्रास:

काशस्तबक bunch of white grass, करभ elephant's trunk, वराट cowrie, अनल्पं not a little.

This is a description of senility. The man's hair has grown white like a bunch of Kasa grass. The body is hunchbacked, crooked like an elephant's trunk. His wealth is equal to that of a cowrie burnt four times. Still his mind is mightily besotted with love. The pairs of words काश लास, कल्पं अनल्पं, indicate अन्त्यानुप्रासः. This is पादान्त अन्त्यानुप्रासः.

मन्दं हसन्तः पुलकं वहन्तः । **147** अन्त्यानुप्रास:

Smiling mildly, hair standing erect due to pleasure. This is पदान्त अन्त्यानुप्रासः.

वर्णविन्यासवक्रता

एको द्वौ बहवो वर्णा बध्यमानाः पुनः पुनः ।
स्वल्पान्तरास्त्रिया सोक्ता वर्णविन्यासवक्रता ।।

(वक्रोक्तिजीवितं -2.1**)** **148**

वक्रता indirect mode.

Rajanaka Kuntaka (**1000**) does not specifically mention Anuprasa. He dumps both Anuprasa and Yamakam under वर्णविन्यसवक्रता, writing letters in an equivocal manner. When one, two or many letters are joined together repeatedly with very little gaps it is termed वर्णविन्यसवक्रता.

धम्मिल्लो विनिवेशिताल्पकुसुमः सौन्दर्यधुर्यं स्मितं
विन्यासो वचसां विदग्धमधुरः कण्ठे कलः पञ्चमः ।
लीलामन्थरतारके च नयने यातं विलासालसं
कोऽत्येवं हरिणीदृशः स्मरशरापातावदातः क्रमः ।।

(वक्रोक्तिजीवितं -2.1**)** **149**

धम्मिल्ल braided hair tied round the head of women, पञ्चमः the fifth note in music.

The specially braided hair was decorated with a little flower. The body was lithesome. Pronunciation was sweet. The voice was like the fifth note in music. The pupils were glittering in the eyes languid with intercourse. The fatigue of sport is removed. In this way the doe-eyed maiden struck by Kama's arrows was progressing. This is an example of a verse where single letters are repeated in each line.

भग्नैलावल्लरीकास्तरलितकदलीस्तम्बताम्बूलजम्बू-

जम्बीरास्तालतालीसरलतालासिका यस्य जह्नुः ।

वेल्लत्कल्लोलहेला बिसकलनजडाः कूलकच्छेषु सिन्धोः

सेनासीमन्तिनीनामनवरताभ्यासतान्तिं समीराः ।।

(वक्रोक्तिजीवितं -2.2) 150

ऐलावल्लरीका: cardamom creepers, कदलीस्तम्ब plantain stem, ताम्बूल betel, जम्बू Jambu tree, जम्बीरा: lemon, ताल palm trees, तालीसर a kind of palm, लतालसिका making the creepers pleasant, वेल्लत् trembling, कूलकच्छ tortoises on the seashore, सेनासीमन्तिनीनां on the border of the army, तान्ति thread, समीरा: wind.

The cool wind breaks the cardamom creepers, makes the plantains, betelnut, Jambu and lemon trees shake violently, sways palm trees and creepers, and breaks the beauty of rising Ocean waves. There are tortoises on the Ocean shore. The wives of the soldiers are tired after intercourse. This fatigue is removed by the wind. This is an example where two or more letters are repeated in a group in each line.

वर्गान्तयोगिनः स्पर्शा द्विरुक्तास्त-ल-नादयः ।

शिष्टाश्च रादिसंयुक्ताः प्रस्तुतौचित्यशोभिनः ।।

(वक्रोक्तिजीवितं -2.2) 151

स्पर्शा letters from क to म, शिष्टा: remnant.

There are three varieties of use. 1. Conjuncts formed with the last letter of the Varga and one of the letters in the Varga - like ङ्क, ञ्ज, ण्ट, न्त, म्प. 2. Duplicated त, ल, न - like त्त, ल्ल, न्न. 3. Other compound letters with र - like क्र, र्क. In all these varieties the interval between repetitions should be

small. The object described should be rendered brilliant and the description should be apt.

उन्निद्रकोकनदरेणुपिशाङ्गिताङ्गा

गुञ्जन्ति मञ्जु मधुपाः कमलाकरेषु ।

एतच्चकास्ति च रविर्नवबन्धुजीव-

पुष्पच्छदाभमुदयाचलचुम्बि बिम्बम् ।।

(वक्रोक्तिजीवितं -2.3) 152

कोकनद red lotus, पिशाङ्गित made orange-coloured, मधुपा: bees, कमलाकर tank, चकास्ति shines.

The bees, which are coloured orange by the pollen of the open red lotuses, are singing in the tanks. The Sun shines as if kissing Udayachala Mountain with the colour of new Bandhujiva flowers. In this Sloka ङ्ग, ञ्ज, म्ब, are repeated two times each in पिशङ्गिताङ्गा, गुञ्जन्ति मञ्जु, चुम्बि बिम्बं. This verse is an example of वर्णविन्यसवक्रता of the first kind.

क्वचिदव्यधानेऽपि मनोहारिनिबन्धना ।

सा स्वराणामसारूप्यात् परां पुष्णाति वक्रताम् ।।

(वक्रोक्तिजीवितं -2.3) 153

Sometimes lack of a gap touches the heart. The joining of letters with unequal vowels strengthens the Vakrata.

सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणाम् ।।

(वक्रोक्तिजीवितं -2.5) 154

The beauty of the abundance of honey dripping from the lotus in Goddess Sarasvati's heart. This is similar to the previous example.

उत्ताम्यत्तालवश्च प्रतपति तरणावांशवीं तापतन्द्री-

मद्रिद्रोणीकुटीरे कुहराणि हरिणारातयो यापयन्ति ।।

(वक्रोक्तिजीवितं -2.9) 155

उत्ताम्यत् dries up, तालव: palates, प्रतपति scorches, तरणावांशवीं caused by the

heat, अद्रिद्रोणी top of the hill, कुटीरकुहराणि cave liars, हरिणारातयः lions, enemies of deer, यापयन्ति pass the time.

In midday the palates of the lions were drying up. Sleep was induced by the heat. Somehow the lions passed their time in the cave liars. This Sloka displays परुष रस. So the poet uses परुष letters for repetition.

ताम्बूलीनद्धमुग्धक्रमुकतरुतलस्रस्तरे सानुगाभिः
पायं पायं कलाचीकृतकदलदलं नारिकेलीफलाम्भः ।
सेव्यन्तां व्योमयात्राश्रमजलजयिनः सैन्यसीमन्तिनीभि-
र्दात्यूहव्यूहकेलीकलितकुहकुहारावकान्ता वनान्ताः ।।
(वक्रोक्तिजीवितं -2.10) 156

नद्ध bound, क्रमुक betel-nut trees, स्रस्तारः lying on beds, सानुगाभिः with retinue, कलाची leaf-vessel, कदलदल plantain leaves, नारिकेलीफलाम्भः water from cocoanuts, व्योमयात्रा journey in the sky, दात्यूहव्यूह group of Chakora birds, केलीकलित sound made in play, कुहकुहाराव sweet notes of Kuhu-kuhu.

Ravana is describing his journey by Pushpaka Vimana. Perspiration caused by the journey through air is removed by the flock of Chataka birds. They are making a sweet Kuhu-kuhu sound in play which renders this forest beautiful. The wives of the soldiers in my retinue, which is accompanying us, are drinking coconut juice from vessels made of plantain leaves and lying on beds below betel-nut trees around which are betel creepers. This is an example of repetions on repetitions. This verse is from Kaviraja Rajasekhara's (900) Balaramayana 1.63.

अयि पिबत चकोराः कृत्स्नमुन्नाम्य कण्ठान्
क्रमुकबलनचञ्चच्चञ्चवश्चन्द्रिकाम्भः ।
विरहविधुरितानां जीवितत्राणहेतो-
र्भवति हरिणलक्ष्मा येन तेजोदरिद्रः ।।
(वक्रोक्तिजीवितं -2.11) 157

कृत्स्नं whole, क्रमुक betei-nut tree, चञ्चत् moving, चञ्चु beaks, चन्द्रिकाम्भः water

from the Moon, विधुरित shake, त्राण protect, हरिणलक्ष्मा sign of a deer.

Oh Chakora birds with beaks moving while biting Betel-nuts! Lift your necks and drink the water from the Moon to protect the lives of lovelorn women by which the Moon will be poor in luster. Here in दरिद्र at the end, द र are repeated without a pause.

नातिनिर्बन्धविहिता नाप्यपेशलभूषिता ।
पूर्वावृत्तपरित्यागनूतनावर्तनोज्ज्वला ।। (वक्रोक्तिजीवितं -2.4) 158

अपेशल कठोर harsh.

Kuntaka lays down the rules that there should not be too many restrictions, harsh sounds should be avoided and new letters should be repeated discarding previous repetitions.

शीर्णघ्राणाङ्घ्रिपाणीन् व्रणिभिरपघनैर्घर्घराव्यक्तघोषान्
दीर्घाघ्रातानघौघैः पुनरपि घटमत्येक उल्लाघयन् य ।
घर्मांशोस्तस्य योऽन्तर्द्विगुणिघनघृणानिघ्ननिर्विघ्नवृत्ते-
र्दत्तार्घाः सिद्धसङ्घैर्विदधतु घृणयः शीघ्रमंहोविघातम् ।।
(वक्रोक्तिजीवितं -2.21) 159

शीर्ण dilapidated, घ्राण heat, अङ्घ्रिपाणीन् feet and hands, व्रणिभि: wounds, अपघनै: bodies, घर्घराव्यक्तघोषान् the sounds Ghar-ghara made clear, दीर्घाघ्रात inhaled deeply, अनघोघै: groups of sinless persons, घटं take place, उल्लाघयन् returning to life, घर्मांशो: hot rays, अन्तर्द्विगुणि double inside, घनघृणा great heat, निघ्न ruled by, निर्विघ्न without disturbance, दत्तार्घा: with Arghas, oblations, are offered, सिद्धसङ्घैः groups of Siddhas, घृणय: sins, अंहोविघातं impeding pleasure.

This is a description of the reduction of sins by the impact of the Sun's hot rays. The wounds on the feet and hands and bodies are made clear by the noise of Ghar-ghar produced by the deep inhalations of sinless persons. The hot rays of the Sun remove the sins. The groups of Siddhas are offering oblations to the Sun. The repeated use of the letters ण, घ, घ्र, घ्न, is harsh to hear. Here वर्णविन्यासवक्रता is futile. This Sloka is from Mayura

Kavi's (**550**) Surya Satakam-6.

एतां पश्य पुरस्तटीमिह किल क्रीडाकिरातो हरः

कोदण्डेन किरीटिना सरभसं चूडान्तरे ताडितः ।

इत्याकर्ण्य कथाद्भुतं हिमनिधावद्रौ सुभद्रापते-

र्मन्दं मन्दमकारि येन निजयोर्दोदण्डयोर्मण्डनम् ।।

(वक्रोक्तिजीवितं -2.3) 160

किरीटी Arjuna, चूडान्तरे on the top of the head, मण्डनं form a circle.

Once upon a time, near this place Siva received a grievous blow on the top of his head by Arjuna's bow when he assumed the form of a Kirata for sport. Hearing this wonderful deed of Subhadra's husband in the Himalayas, Arjuna slowly formed his two arms into a circle. There is a repetition of the letters प, क, in the first line, the letters क, ड, in the second line, the letters द्र, भ, in third line and the letters म, न, द, in the fourth line. By the repetition of new letters, there is a beauty imparted to the verse.

हंसानां निनदेषु यैः कवलितैरासज्यते कूजता-

मन्यः कोऽपि कषायकण्ठलुण्ठनादाघर्घरो विभ्रमः ।

ते सन्प्रत्यकठोरवारणवधूदन्ताङ्कुरस्पर्धिनो

निर्याताः कमलाकरेषु बिसिनीकन्दाग्रिमग्रन्थयः ।।

(वक्रोक्तिजीवितं -1.73) 161

निनद sounds, कबलित devoured by mouthfuls, आसज्यते attaches, कषाय decoction, कण्ठलुण्ठनात् plunder the throat, आघर्घर noise Ghar-ghar, विभ्रम: confused, वारणवधू she-elephant, स्पर्धिन: mock, निर्याता: removed, कमनाकर tank.

This is a description of the roots of lotus stalks. The sound of Hamsa birds eating the lotus stalks is mingled with a pleasant sound made by them. The conjunction of the melodious sound of the bird is not marred by the Ghar-ghar sound. The tender shoots of the lotus resemble the new teeth of the she-elephant. New sprouts of the lotus shoots are in the tanks. The repetition of new letters makes this Sloka pleasant.

नमत दशाननसरभसकरतुलितबलच्छैलभयविह्वलाम् ।
वेपमानस्थूलस्तनभरहरकृतकण्ठग्रहां गौरीम् ।।

(वक्रोक्तिजीवितं -2.25) 162

रसभ swift, तुलित raising, विह्वलां distressed, वेपमान quivering.

I pray to Gauri who, with big, quivering, heavy breasts, embraced the neck of Siva on her being distressed by the swift lifting of Kailasa Mountain by Ravana's arms. Here there is a repetition of the letters न, स, ल, in the first line and of व, ह, र, ग, in the second line, which is pleasant.



3. यमकम्

आवृत्तवर्णस्तबकं स्तबकन्दाङ्कुरं कवेः ।
यमकं प्रथमाधुर्यमाधुर्यवचसो विदुः ।। (चन्द्रालोक -5.8) 1 पदयमकं

यमकं is the gem of शब्दालंकाराः, according to Jayadeva. Repetition of a group of sounds is यमकं. The *cle mot*, keyword, is repetition, not simple repetition but repetition of the same set of sounds with different meanings. स्तबकं and माधुर्य are repeated without a break in this verse.

Repetitions are being underlined in this chapter for ease of recognition.

Hemachandra says that all the countless varieties of यमकं serve only to exhibit the puissant powers of versification possessed by a poet, कविशक्तिख्यापनमात्रफलत्व, and do not instruct the readers in any of the पुरुषार्थाः. They are therefore to be regarded as काव्यगडु, as impediments in the enjoyment of Rasa. गडु is the joint in sugarcane, which has no juice in it. Mahesvaracharya explains the word as विषमग्रन्थि, difficult to write. Udbhata does not यमकं mention at all.

A poem is composed to stimulate weak-minded men to pursue one of the goals of life. यमकं and other varieties of चित्रकाव्य require a great deal of straining one's faculty of understanding. चित्रकाव्य, therefore, strangles the course of रस and as such is never delightful in the end. Even figures of speech, अर्थालङ्काराः are not desirable if they mar the development of रस and much more so, therefore, यमकं and other चित्रकाव्य.

Well might Lollata remark that it is only parading one's verbal prowess or it is a sort of blind imitation of our predecessors, to indulge in the composition of these varieties of चित्रकाव्य, which are so called because

of their creating a sense of wonder or possibly because they appear to the eyes merely as pictures. It is an art to write यमकं and compose चित्रबन्धः. Here both skill and pedantry of a high order are required. The highest object of poetry is also amusement and pleasure. It is a pleasure to read चित्रकाव्य. To claim like A.B.Keith that Bharavi got entangled in the vortex of alliterations and chimes or that he is involved in *le jeux mots,* verbal jugglery, shows a lack of understanding of the ethos and thrilling effect of such compositions, which have no Western equivalents and are incapable of being appreciated by scholars brought up in a different milieu.

In spite of Lollata's erudite remarks, it is a fact that not all poets have the facility to produce works incorporating चित्रकाव्य. It certainly stimulates the intellect of the reader and rivets his attention while he wonders at the superfine performance of the poet.

The earliest instance of यमकं is to be found in the Upanishads. In the Mahabharata also one comes across अनुप्रासः, कूट and यमकं.

पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।

पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ।। (ईशोपनिषद्) 2 यमकं

That, Supreme Brahman, is infinite. This, Conditioned Brahman, is infinite. The infinite Conditioned Brahman proceeds from the infinite Supreme Brahman. Through knowledge, subtracting the infinite out of the infinite Conditioned Brahman, it remains as the Unconditioned Brahman alone.

आदिमध्यान्तयमकं पादाभ्यासां तथावली ।

समस्तपादयमकमित्येतत् पञ्चधोच्यते ।। (भामहालङ्कार -2.9) 3

Bhamaha says that there are five types of यमकं -आदि, मध्य, अन्त, पादाभ्यास, आवली and समस्तपाद. अभ्यास is repetition, reduplication and habit as well as practice by repeating.

सन्दष्टकसमुद्गादेरत्रैवान्तर्गतिर्मता ।

आदौ मध्यान्तयोर्वा स्यादिति पञ्चैव तद्यथा ।।

(भामहालङ्कार -2.10) 4

Bhamaha gives five more types like सन्दष्ट, समुद्गक and others in आदि, मध्य and अन्त.

अनन्तरैकान्तरयोरेवं पादान्तयोरपि ।

कृत्स्नं च सर्वपादेषु दुष्कृतं साधु तादृशम् ।।

(भामहालङ्कार -2.16) 5

It is very difficult to compose verses where the repetition has no interval or is one degree lower, is at the end of the line, in the whole line or in all lines.

तुल्यश्रुतीनां भिन्नानामभिधेयैः परस्परम् ।

वर्णानां यः पुनर्वादो यमकं तन्निगद्यते ।। (भामहालङ्कार -2.17) 6

The sound appears to be the same to the ear but it has a different meaning. The letters are repeated. It is called यमकं.

प्रतीतशब्दमोजस्वि सुश्लिष्टपदसन्धि च ।

प्रसादि स्वभिधानं च यमकं कृतिनां मतम् ।।

(भामहालङ्कार -2.18) 7

यमकं is noticed in literary works when it is energetic, gracious, with a clear, recognised meaning and has compound words, which are easily split.

स्वरव्यञ्जनसमुदायपौनरुक्त्यं यमकम् ।

अत्र क्वचिद्भिन्नार्थत्वं क्वचिदभिन्नार्थत्वं क्वचिदेकस्यानर्थकत्वमपरस्य सार्थकत्वमिति संक्षेपतः प्रकारत्रयम् । (अलङ्कारसर्वस्वं -सूत्रं -7)

Ruyyaka defines यमकं as repetition of a group of consonants and vowels. In some places, there is a different meaning and in some there is no difference in the meaning. In some places, the meaning is the common one and in others it is not.

पदमनेकार्थमक्षरं वा वृत्तं स्थाननियमे यमकम् ।

(काव्यालङ्कारसूत्रवृत्ति -सूत्रं -4.1)

Vamana says that same lines with different meanings and repetition of letters with सथाननियमं are यमकं.

अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः ।

यमकं पादतद्भागवृत्ति तद् यात्यनेकताम् ।।

(काव्यप्रकाश -9.83) 8

Mammata agrees with others that यमकं is the repetition of a line or a part of it. He lists 11 varieties of पादावृत्ति. When the line is divided into two parts, there are 20 varieties, when it is divided into three parts there are 30 varieties and when it is divided into four parts the varieties increase to 40.

यस्य न सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य ।

यस्य च सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य ।।

(साहित्यदर्पण -10.8) 9 समुद्र यमकं

सविधे near, दयिता कान्ता lover, तुहिनदीधितिः Chandra, दवदहनः forest fire.

When one's lover is not near, the Moon is like a forest fire due to the pangs of separation. When she is near by, even the forest fire is like the Moon. Visvanatha says that in यमकं there is a repetition of many words. In this Sloka, the first and second halves are identical, which is termed समुद्र यमकं by Rudrata. Visvanatha maintains that this verse is लाटानुप्रासः.

यमकं त्वर्थभिन्नानां पदादीनां समाऽकृतिः ।।

(अलङ्कारकौस्तुभं -7.206) 10

Kavikarnapura says that यमकं is a repetition of lines of the verse with a similar appearance but with different meanings. He gives nine types of पादज यमकं.

आद्यन्तमध्यभेदेन क्रमादथ समुच्चयात् ।

आन्तादिभेदेन पुनर्बहुधा यमकक्रिया ।।

(अलङ्कारकौस्तुभं -7.211) 11

Kavikarnapura continues that innumerable varieties of यमकं can be created by differentiating between groups in the beginning, middle and end, or between the beginning and end.

यमकं पौनरुक्त्ये तु स्वरव्यञ्जनयुग्मयोः ।

(प्रतापरुद्रीयं -Page 406) 12

छेकानुप्रासे वृत्त्यनुप्रासे च स्वरपौनरुक्त्यमानुषङ्गिकम् । यमके तु स्वरयोः व्यञ्जनयुग्मयोः आवृत्तिः । तस्या आदिमध्यान्तगत्वेन बहवो भेदाः ।। सर्वेऽप्येते भेदाश्चिरन्तनैरेव बहुधा प्रपञ्चिताः । गुरुत्वभीतत्वान्नेह प्रपञ्च्यते ।।

Vidyanatha says that यमकं is a repetition of a group of vowels and consonants. In छेकानुप्रासः and वृत्त्यनुप्रासः there is repetition of consonants with changes in the vowels. In यमकं there is a repetition of the united vowels and consonants. There are many varieties, which have been explained elaborately by experts in earlier times. It is not dealt with here out of fear of its vast extent.

प्रायशो यमके चित्रे रसपुष्टिर्न दृश्यते ।

दुष्करत्वादसाधुत्वमेकमेवात्र दूषणम् ।। (एकावली -7.5) 13

रलयोर्डलयोस्तद्वल्लयोर्बवयोरपि ।

नमयोर्णणयोश्चान्ते सविसर्गाविसर्गयोः ।। (एकावली -7.6) 14

सबिन्दुकाबिन्दुकयोः स्यादभेदेन कल्पनम् ।

यमकं तु विधातव्यं कथंचिदपि न त्रिपात् ।। (एकावली -7.7) 15

वर्णानामथ पद्माद्याकृतिहेतुत्वमुच्यते चित्रम् । (एकावली -7.7) 16

Vidyadhara (**1250**) is in agreement with Vamana, Jagannadha and others that यमकं and चित्रं do not, as a rule, add to the रस. They are वैचित्र्य and चमत्कार. Being extremely difficult is their main fault. Still they are respected by all those who are not capable of composing them. In composing them, there is no difference between the pairs of letters, र ल, ड

ल, व ल, ब व, न म, न ण, the presence or absence of the विसर्ग at the end, and presence or absence of बिन्दु. यमकं is never in three lines. When the letters are written in the shape of a lotus, it is defined as चित्रं, picture, for that reason. It looks like a picture. So it is चित्रं. It is a marvel.

A letter is placed prominently in the कर्णिका, pericarp of a lotus, while letters again and again return to this letter and go away from it, resulting in a contraction of letters. Hence it is चित्रं.

Bharavi was the earliest author to use यमकं extensively in his Kiratarjuniyam in Sarga 15. **Magha** in his Sisupalavadham followed with यमकं in Sargas 6 and 19. **Rajanaka Ratnakara** in his Haravijayam used literally hundreds of यमकं in different metres in Sargas 5, 43, 46, and 48. **Venkatadhavari** in his Lakshmisahasram devoted Stabakas 14 with 61 Slokas to यमकं. **Anandavardhana**, the exponent of the Dhvani Theory of prosody, wrote Devisatakam on which the famous **Kayyata** wrote a commentary. It contains innumerable चित्रबन्धा:. Of 104 Slokas in it, 48 are यमकं. Avatara **Kavi**'s Isvara Satakam has illustrious **Rajanaka Ratnakantha** as its commentator. This is a veritable treasure trove of चित्रबन्धा: and other शब्दालङ्कारा: including भाषाचित्रं. Not a single verse is there in this devotional piece which does not contain शब्दालङ्कार:.

A legend is that King Kulasekhara had a son who was averse to studies. Kulasekhara asked his courtiers whether any one of them could teach grammar to the prince in the space of one year instead of the normal twelve years. Bhatti offered to do this - this **Bhatti** is different from the associate of Vikramaditya and **Bhartrihari**. **Bhatti** did not make any progress with his assurance for a month or so. He then decided to compose Ravanavadha, popularly called Bhattikavyam, in 22 Sargas, to illustrated the principles of grammar to the Prince, who thus became proficient within the stipulated one year. There are 21 Slokas in Sarga 9 to illustrate different types of यमकं. He does not deal with other शब्दालङ्कारा:. Similarly it is the subject of verb roots that **Vasudeva** sets out to explore in Dhatukavya, where he lists 1944 of them in 71 Slokas. The originality and ingenuity displayed in expounding grammar in poetry is another little known subject.

Sobhana Muni's (**1500**) Chaturvimsati-Jina-stava is in Yamakam.

Ramabhadra Dikshita's Varnamala has Slokas trotting round the course beginning with the letters of the alphabet from अ to क्ष. Kamaraja Dikshitar's Sringara-kalika-trisati in 303 verses similarly begins each verse with the letters of the alphabet combined with the vowels, from अ to हि, which he calls अक्षरगुम्फः.

Vagbhata divides यमकं into three main divisions, पादगत, पदगत and वर्णगत. Each of these is divided into two parts संयुक्त and असंयुक्त, joined and separate. Once again each of these divisions is divided into three parts, आदिगत, मध्यगत and अन्तगत. Thus eighteen vzrieties are derived

आवृत्तिं वर्णसंघातगोचरां यमकं विदुः ।

तत्तु नैकान्तमधुरमतः पश्चाद् विधास्यते ।। (काव्यादर्श -1.61) 17

पाद is quarter of the stanza. "सुप्तिङन्तंपदं" Panini 1.4.14. वर्ण is अक्षर, letter.

Dandi says that the subject concerning the repetition of a group of letters is यमकं. The group of letters referred to is a पाद or a part of it. It has the elegance of expression of अनुप्रासः. But there is lack of प्रसाद, graciousness, due to the difficulty in extracting the meaning. Further, sweetness is not present always and at all times. So it is explained later under शब्दालङ्काराः among दुष्करकाव्यं, difficult poetry.

अव्यपेतव्यपेतात्मा व्यावृत्तिर्वर्णसंहतेः ।

यमकं तच्च पादानामादिमध्यान्तगोचरम् ।। (काव्यादर्श -3.1) 18

व्यपेत separated by an interval, not close together, संहतिः group, गोचरं विषयं subject.

A repetition of a पाद, which is separated by an interval or which is close together, is यमकं. The subject of repetition is a पाद, or a group of letters from it at the beginning, middle or end.

Having forcibly delivered his view about the lack of रस, due to difficulty in deriving the meaning, and the absence of sweetness always and at all times, Dandi discusses यमकं elaborately in about 60 verses giving 56 types, as against five by Bhamaha. He based his classification primarily on

व्यपेत, separated, and अव्यपेत, close together. He took considerable interest in the subject. His examples are very beautiful. After him, only Rudrata deals with यमकं at length. **Rudrata** is more concerned about classification and gives a new orientation to the discussion. He based his classification on the caesura, which is artificial but logical. It is more detailed and will be followed in this book.

There are other varieties of यमकं in addition to those mentioned by Dandi and Rudrata. आवलि, straight line, has been mentioned by Bhamaha. In this type of यमकं each word is repeated. It is also classified as a Chitra Bandha, since a straight line is a geometric figure. In प्रत्यक्षर यमकं every letter is repeated. In his Ravanavadham, **Bhatti** gives an illustration of चक्रवाल यमकं.

Rudrata concludes the chapter on यमकं with some observations on its use.

इति यमकमशेषं सम्यगालोचयद्भिः

सुकविभरभियुक्तैर्वस्तु चौचित्यविद्भिः ।

सुविहितपदभङ्गं सुप्रसिद्धाभिधानं

तदनु विरचनीयं सर्गबन्धेषु भूम्रा ।। (काव्यालङ्कार -3.59) 19

पूर्वोक्तं यमकमशेषं सर्वं समस्तपादैकदेशजं सम्यग्यथान्यायमालोचयद्भिः सत्कविभिरभियुक्तैः सावधानैः। तथा वस्तु च विषयविभागमालोचयद्भिः । यथा कस्मिन्नसे कर्तव्यं, क्क वा न कर्तव्यम् । यमकश्लेषचित्राणि हि सरसे काव्ये क्रियमाणानि रसखण्डनां कुर्युः । विशेषतस्तु शृङ्गारकरुणयोः । कवेः किलैतानि शक्तिमात्रं पोषयन्ति, न तु रसवत्ताम् । यदुक्तम् -

यमकानुलोमतदितरचक्रादिभिदो हि रसविरोधिन्यः ।

अभिधानमात्रमेतद्गड्डुरिकादिप्रवाहो वा ।। **20**

प्रयोगस्तु तेषां खण्डकाव्येषु देवतास्तुतिषु रणवर्णनेषु च । तदेवाह - औचित्यविद्भिरिति । औचित्यं यमकादिविधानास्थानास्थानादिकं विदन्ति ये तैः । कीदृशं यमकं? सुष्ठु विहिता हृदयंगमाः पदभङ्गा यत्र तत्तथाभूतम् ।

तथा सुप्रसिद्धान्यभिधानानि वस्तुवाचकशब्दा यत्र तत्तथाभूतं यमकम् । तदनु औचित्यादिज्ञानानन्तरं विरचनीयम् । भूम्ना बाहुल्येन सर्गबन्धेषु महाकाव्येषु । नाटककथाख्यायिकादिषु पुनःस्वल्पमेवेत्यर्थः ।।

सम्यक् entirely, अभियुक्त usage, औचित्यं propriety, भूम्ना largely, mostly.

यमकं has been discussed fully. It is used by great poets on proper occasions. It has great virtuosity while splitting of compounds is easy. It is employed mainly in Kavyas containing many Sargas.

The commentator Namisadhu raises two questions. Where should यमकं be used? Where should the use of यमकं be avoided? यमकं, श्लेष and चित्रं break the Rasa when used in a Kavya containing Rasa, especially शृङ्गार रस and करुणा रस. It reinforces the power of the poet but not the Rasa. Its use is confined to Khanda Kavya or lyric poetry, devotional stanzas in praise of Gods and descriptions of battles. Propriety dictates that the poets should be conversant with the vicissitudes of the context where यमकादिः are to be employed. Therefore यमकं is famous. It is often used in सर्गबन्ध महाकाव्यं. It is very little used in नाटक, कथा आख्यायिकादिः.

Abstracting the meaning in यमकं is often so difficult that either the poet or his commentator has to write explicitly what is intended. One is reminded of the legendary scribe who had to accompany his letter and read it himself because of its unintelligibility.

Among works containing शब्दालङ्काराः there is a variety of चित्रकाव्यं called यमककाव्यं. Nitivarma (**850**) wrote Kichakavadham in five Cantos. It is instanced by Premachandra in his commentary on Kavyadarsa, as a rare instance of a poem opening with आशीः, benediction. It is a favourite of Bengal pandits. In the history of शब्दचित्रं, Kichakavadham marks an important stage of development. It is surmised that Nitivarma wrote this book to illustrate the extent to which यमककाव्यं can be used as an accessory in the delineation of भाव like Kichaka's शृङ्गार, to disprove the theory that the use of यमकं is detrimental to रस. Yudhishthiravijayam of Vasudeva (**850**), Rama-yamakarnava of Venkatesa (**1625**), of the same family as Venkatadhvari, Yamakabharata of Anandatirtha or Sri Madhvacharya (**250**)

and Ramchandrodaya of Gopalaraya (**1750**) are well-known यमककाव्या: There are very many यमककाव्या:.

तुल्यार्थात् श्रुतिक्रमाणां अन्यार्थानां पुनरावृत्तिः यमकम्।

Rudrata defines यमकं as repetition of the same sound with a different meaning. Simple repetition is excluded. श्रुतिग्रहण is वर्णविकार, where the words वपुष्टा and वपुस्ता are considered equivalent. The pairs of letters, श-स, ल-ड, न-ण-म, व-ब, are not considered to be different in यमकं. Visarga and doubling of consonants are also ignored.

अहो रूपमहो रूपमहो मुखमहो मुखम् ।
अहो कान्तिरहो कान्तिस्तस्याः सारङ्गचक्षुषः ।।
(काव्यालङ्कार -3.1) 21

What a wonderful figure! What an exquisite face! What divine radiance is there in that doe-eyed damsel! This is inocuous repetition without an overlay of a different meaning and does not constitute यमकं. Namisadhu gives this example to show that simple repetition is not enough for यमकं.

देहि देहीति वदते देही देहीति यो वदेत् ।
देही देहान्तरं प्राप्य पुनर्देहीति नो वदेत् ।।
(अलङ्कारसङ्ग्रह -6.89) 22

A beggar begs during this lifetime and even after death, he continues to beg to be born again. This is also simple repetition and not consonant with यमकं.

यमकश्लेषचित्रेषु दन्त्यौष्ठवबकारयोः ।
न भेदो नणयोश्चैव न नकारमकारयोः ।। (युधिष्ठरविजयं -2.9) **23**
हलः परस्य चैकस्य व्यञ्जनस्य द्वयोरपि ।
न विशेषो विसर्गस्य भावेश्च सदसत्त्वयोः ।। (युधिष्ठरविजयं -2.9) **24**
अप्रयुक्तपदोऽपि यमकादौ न दोषः । (युधिष्ठरविजय -1.2)

Vasudeva (**850**) wrote Yadavabhyudayam, a Chitrakavya, which had a commentary by Rajanaka Ratnakantha (**1675**), who had written a commentary on Haravijaya also. In यमकं, चित्रं and श्लेष, the use of words which are not commonly used is not a fault. The following groups of letters are considered identical - व ब, श स, न ण म, ल ड. The presence or absence of the विसर्ग does not matter.

यमकं is different from अनुप्रासः, प्रतिलोमानुलोमं, सर्वतोभद्रादिः.

Dandi divides पादगत यमकं into 15 varieties. By dividing the Pada into three parts, आदि, मध्य and अन्त, there are seven varieties. All these have three further subdivisions, व्यपेत, अव्यपेत and व्यपेताव्यपेत, separated, close together and both, leading to 315 classes of यमकं. He also uses the terms द्विपादाभ्यास, त्रिपदाब्यास and चतुष्पादाभ्यास as well as एकजाति, अनेकजाति and विजाति.

Rudrata divides यमकं into three broad categories, पादगत, based on each quarter of the Sloka, देशजं या स्थानीयं, where the Pada is divided into two or three parts, and अन्वय, where the Pada is divided into four parts - **समस्तपादजं, पादावृत्ति, अर्धावृत्ति, श्लोकावृत्ति.**

Let P stand for पाद. Let P1, P2, P3 and P4 be the first, second, third and fourth lines.

Let P1=P2 =P4 mean that P1, the first पाद, line, is repeated in the second and fourth lines, the sign = denoting repetition.

Rudrata has eleven types of समस्तपादज यमकं, where समस्त, the entire, पाद is repeated.

In मुख, face, P1=P2. In संदंशः, P1=P3. In आवृति, P1=P4. In गर्भ, womb, P2=P3. In संदंष्ट, compressed lips, P2=P4. In पुच्छ, tail, P3=P4.

In पङ्क्ति, line, P1=P2=P3=P4. It is सर्वपादजं.

The next three types are formed by combining two of the first six types. In परिवृत्ति, (गर्भ + आवृति), exchange or alternately, P2=P3 and P1=P4. In युग्मकं, (मुख + पुच्छ), pair, P1=P2 and P3=P4.

In समुद्र, (संदंश: + संदंष्ट), P1=P3 and P2=P4. It is अर्धद्वयसारूप्य, where the first half of the Sloka is repeated as the second half.

In महायमकं the whole Sloka is repeated as it is. समुद्र and महायमकं are called अनेक समस्तपाद, while the rest are called समस्तपाद.

Of the myriad varieties of यमकं, special attention is drawn to the cultivated cadence of समुद्र, पङ्क्ति, महायमकं and प्रत्यक्षरयमकं which lie in the realm of the superb.

मुख

न मन्दयाऽवर्जितमानसात्मया नमन्दयावर्जितमानसात्मया ।
उरस्युपास्तीर्णपयोधरद्वयं मया समालिङ्ग्यत जीवितेश्वरः ।।

(काव्यादर्श -3.57) 25 मुखयमकं

मन्दया being foolish, सात्मया with effort, वर्जितौ without, उपास्तीर्णं प्रगाढमर्पितं offered in close embrace.

As my anger had not left me, with a hardened heart and pitilessly, I did not press my lover to my breasts and embrace him hard, when he fell down at my feet. I regret this. Dandi calls this प्रथमद्वितीयपादगत द्विपादाभ्यास यमकं.

चक्रं दहतारं चक्रन्द हतारम् ।
खड्गेन तवाजौ राजन्नरिनारी ।। (काव्यालङ्कार -3.4) 26 मुखयमकं

चक्रं group, आरं enemies, चक्रन्द shouted, आजौ in battle.

Some one is telling a king. The wives of the enemy kings, who have been killed by you in battle by your sword, are crying loudly. The first line is identical with the second. This is मुख, face to face, यमकं.

दयां चक्रे दयाश्चक्रे ।
सतां तस्माद्भवान्वित्तम् ।। (वाग्भटालङ्कार -4.23) 27 मुखयमकं

You took pity on others. Because of that you gave, दयाश्चक्रे, money to people. This verse is in a rare metre, चूडामणि, in which every line has only four letters. Vagbhata calls it आदिपाद यमकं.

संदंशः

सभा सुराणामबला विभूषिता गुणैस्तवारोहि मृणालनिर्मलैः ।
स भासुराणामबला विभूषिता विहारयन्निर्विश संपदः पुराम् ।।

(काव्यादर्श -3.58) **28** संदंशयमकं

मृणालनिर्मलैः clear, pure, अबला without Balasura, विभु Indra, विभूषिता विभु उषिता enjoyed by Indra, विभूषिताः adorned, अबलाः women, भासुराणां shining.

Oh King, your qualities of valour and the like are as clear as the lotus stalk. Your glory has reached Sudharma, the assembly hall of Indra, devoid of Balasura, who was killed by Indra. Your glory is being discussed by Gods. You are pleasantly strolling in the company of women adorned with ornaments while ruling prosperous cities. Dandi calls this प्रथमतृतीयपादगत द्विपादाभ्यास यमकं.

न वानरैः पराक्रान्तां महद्भिर्भीमविक्रमैः ।
न वा नरैः पराक्रान्तां ददाह नगरीं कपिः ।।

(रावणवधं -10.10) **29** संदंशयमकं

वानरैः अन्यैः करिभिः other monkeys, पराक्रान्ता निरुद्धा prevented, occupied.

Lanka was never invaded by monkeys or by men or by those with great valour like Indra. Such a Lanka was burnt by Hanuman. Bhatti calls this अयुक्पाद यमकं.

आपदि व्यापृतनयास्तथा युयुधिरे नृपाः ।
आप दिव्या पृतनया विस्मयं जनता यथा ।।

(शिशुपालवधं -19.60) **30** संदंशयमकं

व्यापृतनयाः with morality, पृतनया with the army.

The kings fought observing the rules of warfare even in danger causing astonishment to invisible Siddhas and Vidyadharas.

सन्नारीभरणोमायमाराध्य विधुशेखरम् ।
सन्नारीभरणोऽमायस्ततस्त्वं पृथिवीं जय ।।

(काव्यालङ्कार -3.5) **31** संदंशयमकं

संदंश with compressed lips, सन्ना worried, विधुशेखरं Siva, बिभर्ति protects, अरि इभा enemy elephants.

Some one is advising a king. You are like an elephant in battle and are without deceit. You worship Siva, who protects virtuous women and is fond of Uma, and wins the world. The first line is identical with the third. This Sloka is संदंश, compression of the lips, यमकं.

स दावैरिव धेनूनां सेनानां ज्वलितैः शरैः ।

सदा वैरिवधेऽनूनां शक्तिं बिभ्रद्भयं ददौ ।।

(हरविजयं -43.359) **32** संदंशयमकं

स हरिः सदा सततं वैरिणां वधे शक्तिमनूनां बिभ्रत्सेनानां भयं शरैर्ददौ । धेनूनामिव दावैर्वनवह्निभिः ।।

Vishnu injected fear in the enemy army as forest fire induces fear in cows. He was all the time displaying his strength in killing the enemy. Rajanaka Ratnakara calls it अयुग्यमकं.

केदारयन्तं समदन्तमालमरातिलोकं शरलाङ्गलानाम् ।

के दारयन्तं समदं तमालनीलं हरिं जेतुमलं बभूवुः ।।

(हरविजयं -46.55) **33** संदंशयमकं

केदारयन्तं preparing a field, दन्तमाला row of teeth, लाङ्गल plough, के Daityas, दारयन्तं killing enemies, तमाल a tree.

He was preparing a field in the land of the enemies with a plough consisting of arrows. With pride, the jet black Daityas attempted to defeat Hari.

अनवरागसमुद्भवदेहतामुपगता ददृशे गिरिशेन या ।

अनवरागसमुद्भवदेह तामवनतोऽस्मि जगत्प्रियतां सतीम् ।।

(देवीशतकं -45) **34** संदंशयमकं

सती Sati, wife of Siva, अवनत worship, अनवरः best, अगसमुद्भवदेह body born of a mountain, इहा wish, अनवेन longstanding, रागेण with love, समुत् with

happiness.

I bow to Sati, daughter of the Himalayas, who was seen by Siva, beloved by the whole world with longstanding love and happiness. The reference to Sati is to her immolation at the sacrifice of her father Daksha, to indicate her breaking worldly bonds.

सारं गवयसान्निध्यराजि काननमग्रतः ।

सारङ्गवयसां निध्यदारुणं शिखरे गिरेः ।।

(वाग्भटालङ्कार -4.27) **35** संदंशयमकं

निध्यदारुणं without fear like a treasure.

In front of the mountain peak there is a splendid forest, where there are animals like cows but with large bodies, Nilgai, roaming here and there in rows. It is full of Saranga birds. Vagbhata calls it अयुतावृत्तौ आदिमध्यपाद यमकं.

समुद्भाविततारुण्या दृश्यते कौमुदी यथा ।

समुद्भाविततारुण्या तयेऽयं वरवर्णिनी ।।

(चित्रप्रपञ्चं -19) **36** संदंशयमकं

विततं आरुण्यं red colour was spread, indicating Moonrise, भवितं प्राप्तं got, तारुण्यं यया समुत्प्रीति सहिता संभोग समयस्योपगतत्वत् प्रीतिः happiness due to the time for enjoyment arriving.

This is said by a Sakhi to the Nayika expecting intercourse with the Nayaka. The sky was red like a lotus just before Moonrise in the evening. The beautiful Nayika was happy as the time for intercourse with her lover was approaching. Visvesvara-2 terms it विषमपादावृत्ति यमकं.

आवृतिः

कलं कमुक्तं तनुमद्ध्यनामिका स्तनद्वयी च त्वद्दते न हन्त्यतः ।

न याति भूतं गणने भवन्मुखे कलङ्कमुक्तं तनुमद्ध्यनामिका ।।

(काव्यादर्श -3.59) **37** आवृत्तियमकं

कलं sweet, तनुमध्य-नामिका अतिपृथुः very big, कं man, भवन्मुखे भवत्प्रमुखे your

eminence, अनामिका ring-finger, तनुमद् the essence in the body.

Who else, except you, is not harassed by the woman, who has big breasts, a slender waist and speaks sweetly? For this reason, at a time when it is necessary to count you as a person of eminence, who has conquered his senses, when you are pointed with the little finger as such, the middle finger cannot point at any other sinless living being, as there is no other such person. Dandi calls this प्रथमचतुर्थपादगत द्विपादाभ्यास यमकं.

मुदारताडी समराजिराजितः प्रवृद्धतेजाः प्रथमो धनुष्मताम् ।
भवान्बिभर्तीह नगश्च मेदिनीमुदारताडीसमराजिराजितः ।।

(काव्यालङ्कार -3.6) **38** आवृत्तियमकं

चाटुककृत् vacillating, आरताडी capable of defeating enemy groups, आजिरे on the battle-field, बिभर्ति bears, उदारा high, ताडी palm tree, सम equal, राजयः rows.

Some one is telling a vacillating king. In this world, you and the mountain uphold the Earth. You are pleasant, happy, without fear and habituated to killing enemies. Further, you are invincible in war and foremost among archers. The mountain is high and splendid with equal rows of palm trees. The first line is identical with the fourth. This Sloka is आवृति, surrounded, यमकं.

आसन्नदेवा न रराज राजिरुच्चैस्तटानामियमत्र नाद्रौ ।
क्रीडाकृतो यत्र दिगन्तनागा आसन्नदे वानरराजराजि ।।

(वाग्भटालङ्कार -4.29) **39** आवृत्तियमकं

अतटराजि rivers and lakes.

Gods live on this mountain with a row of high peaks. Bands of the best monkeys beguile themseves here. So, surely the mountain is splendid. Here, in the lakes and rivers, huge elephants like Diggajas sport tumultuously. Vagbhata calls it अयुतावृत्ति आद्यन्तपाद यमकं.

गर्भ

यशश्च ते दिक्षु रजश्च सैनिका वितन्वतेऽजोपम दंशिता युधा ।
वितन्वतेऽजोपमदं शितायुधा द्विषां च कुर्वन्ति कुलं तरस्विनः ।।

(काव्यादर्श -3.60) 40 गर्भयमकं

अजोपम comparable to Vishnu, दंशिता: wearing armour, शितायुधा: sharp weapons, तरस्विन: swift, वितान्वते expands, वितनु without body, ओपमदं without pride.

Oh King equal to Vishnu! Your soldiers wearing armour and having sharp weapons are spreading your glory in all directions. The dust raised by your feet is spreading and making your enemies lose their bodies, radiance and pride. Dandi calls this द्वितीयतृतीयपादगत द्विपादाभ्यास यमकं.

उदपतद्वियदप्रगमः परैरुचितमुन्नतिमत्पृथुसत्त्ववत् ।
रुचितमुन्नतिमत्पृथुसत्त्ववत्प्रतिविधाय वपुर्भयदं द्विषाम् ।।

(रावणवधं -10.18) 41 गर्भयमकं

रुचितमुत् causing joy, नतिमत् fit to be bowed to, रुचितं shining, उन्नतिमत् high, नियत् sky.

Hanuman had a body which could not be harmed by enemies. He made good people happy. He would pray to Gods. He was filled with Sattvaguna. He enlarged his body to a huge size, intimidating the enemy, and flew in the sky which was filled with many shining birds. The metre is द्रुतविलम्बितं वृत्तं.

यो राज्यमासाद्य भवत्यचिन्तः समुद्रतारम्भरतः सदैव ।
समुद्रतारं भरतः स दैवप्रमाणमारभ्य पयस्युदास्ते ।।

(काव्यालङ्कार -3.8) 42 गर्भयमकं

समुद् happily, रत: immersed in sexual pleasure, भरत: bearing, दैवं destiny, उदास्ते became senseless.

A man obtains a kingdom and is not worried about its security. He is happy that he possesses a kingdom and spends all his time in amorous pursuits. He is like a man who tries to cross the Ocean with only the strength of his arms, thinking that it is inexorable destiny, and becomes unconscious in the water. The second line is identical with the third. This is गर्भ, womb or interior, यमकं.

रणभुवमधुना जयाशंसया दोर्द्रुमालम्बनो दारयन्विद्विषोऽत्यूर्जिता
ननु विकशलितापदोसन्नया संगरक्षोभया नुत्तमोहेति भीरूढया ।
ननु विकशलितापदोसन्नयासंगरक्षोभया नुत्तमोहेतिभीरूढया
किमिव बत भियेतिभेरीरवैरभ्यधायीव कोणाहतिप्रस्तुतैर्युद्धवा ।।

(हरविजयं -46.74) **43** गर्भयमकं

The metre is चण्डवृष्टिप्रपातदण्डकं.

यशस्ते समुद्रान्सदारोरगारेः ।
सदा रोरगारेः समानाङ्गकान्तेः ।।

(वाग्भटालङ्कार -4.24) **44** गर्भयमकं

उरगारिः Garuda, रोरगा poverty.

You are shining with a golden colour like Garuda. Your onslaught impoverishes your enemies. Your fame spreads as far as the sea. Vagbhata calls it संयुतावृत्त मध्यमपाद यमकं. The metre with six letters in each quarter, is सोमराजी वृत्तं.

संदंष्टक

तद्गणा ददृशुर्भीमं चित्रसंस्था इवाचलाः ।
विस्मयेन तयोर्युद्धं चित्रसंस्था इवाचलाः ।।

(किरातार्जुनीयं -15.35) **45** संदंष्टकयमकं

चित्रसंस्था like a picture, painted pictures, स्थितिः condition, अचलाः mountains, motionless.

The Bhuta Ganas saw the fierce fight between Arjuna and Siva remaining motionless with astonishment. It looked as though it was a painted picture of a mountain. Bharavi calls this Sloka द्विचतुर्थ यमकं.

संदंष्टक यमकं is found more often than other varieties of यमकं. Anandavardhana, Magha and others have composed a large number of this type of यमकं. Ratnakara has hundreds of them in Haravijaya.

विकचवारिरुहं दधतं सरः सकलहंसगणं शुचि मानसम् ।

शिवमगात्मजया च कृतेर्ष्यया सकलहं सगणं शुचिमानसम् ।

(किरातार्जुनीयं -5.13) 46 संदंष्टकयमकं

विकच with opened buds, अगात्मजा Parvati.

The Himalayas have lotuses, which have blossomed, and Manasarovar Lake, which has different species of swans. Siva lives here with quarrelling Parvati and the Bhuta Ganas. This Sloka is संदंष्ट यमकं. Bharavi calls this Sloka द्विचतुर्थ यमकं.

बिभर्ति भूमेर्वलयं भुजेन ते भुजंगमोऽमा स्मरतो मदञ्चितम् ।

शृणूक्तमेकं स्वमवेत्य भूधरं भुजं गमो मा स्म रतो मदं चितम् ।।

(काव्यादर्श -3.61) 47 संदंष्टकयमकं

भुजंगम: Sesha, अमा with, अञ्चितं worshipped, भूधरं king, अवेत्य understood, रत: with a calm mind, चितं उपचितं assisted.

Oh King, the serpent Sesha is upholding the Earth with the help of your arms. Hear my charming, clever words as I know this. Please do not be complacent or be proud of the strength of your arms, which can lift the Earth. Dandi calls this द्वितीयचतुर्थपादगत द्विपादाभ्यास यमकं.

न ते धीर्धीर भोगेषु रमणीयेषु सङ्गता ।

मुनीनपि हरन्त्येते रमणी येषु सङ्गता ।।

(भामहालङ्कार -2.13) 48 संदंष्टकयमकं

Their minds were turbulent when they mingled with the ladies and enjoyed them. This woman steals the minds of even Munis who come into contact with her.

रणपण्डितोऽग्र्यविबुधाऽरिपुरे कलहं स राममहितः कृतवान् ।

ज्वलदग्नि रावणगृहं च बलात् कलहंसराममहितः कृतवान् ।।

(रावणवधं -10.2) 49 संदंष्टकयमकं

अहिता: enemies, अग्र्यविबुधाऽरिपुरे in Lanka, कलहंसरामं कादम्बक्रीडास्थानंजतोमा place for swans to sport.

Hanuman was the follower of Sri Rama and the enemy of Ravana, who used to let swans sport themselves in his lakes. Hanuman fought in

Ravana's capital, Lanka, and burnt Ravana's palace. Bhatti calls this युक्पाद यमकं. The metre is प्रमिताक्षरा वृत्तं.

स्मररागमयी वपुस्तमिस्रा परितस्तार रवेरसत्यवश्यम् ।
प्रियमाप दिवापि कोकिले स्त्री परितस्ताररवे रसत्यवश्यम् ।।

(शिशुपालवधं -6.70) 50 संदंष्टकयमकं

असती wicked, स्मरेण by Kama, राग रमणेच्छा desire to love, तमिस्रा darkness, परितस्तार आवव्रे desired, अवश्यं truly, पूरित: everywhere, ताररवे uttered sound, वश्य: under the control, रसति coos, प्रियमाप स्वयमभिससार she pleased.

Dense darkness, which is wicked and causes erotic desires, has enveloped the whole of Surya Mandala. Everywhere Koels are cooing. Under its influence, women are approaching their husbands. The metre is औपच्छन्दसिकं वृत्तं.

इदं च येन स्वयमात्मभोग्यतां समस्तकाञ्चीकमनीयताकुलम् ।
नितम्बबिम्बं कथमस्तु नो नृणां स मस्तकाञ्ची कमनीयताकुलम् ।।

(काव्यालङ्कार -3.9) 51 संदंष्टकयमकं

A licentious man saw some one else's wife and said this. Most fortunate is that man who obtains this woman for his enjoyment.

असज्जनवचो यस्य कलिकामधुगर्हितम् ।
तस्य न स्याद्विषतरो: कलिकामधु गर्हितम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.1) 52 संदंष्टकयमकं

कले: कामं दोग्धतीति कलिकामधुक् a man full of desires of Kali age, कलिकामधु honey from flowers.

Do not trust the words of a man of evil deeds, which fulfill the desires of Kali Age, which is like honey collected from the flowers of a poisonous tree. Vamana gives this verse as an example of पाद यमकं.

योऽचलकुलमवति चलं दूरसमुन्मुक्तशुक्तिमीनां कान्तः ।
साग्रि बिभर्ति च सलिलं दूरसमुन्मुक्तशुक्तिमीनाङ्कान्तः ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.12) **53** संदंष्टकयमकं

शुक् sorrow, उन्मुक्त with pearls, दूरसं bad elements.

The Ocean is without sorrow, protects mountains and is fond of fish from which pearls are obtained. It has water and Badavagni, subterranean volcanoes. The reference is to Mainaka Mountain taking refuge from Indra by submergence in the sea. This Sloka is given as an example of पिण्डाक्षर, compound letter, क्ति formed form शुक् and तिमीनां.

कया कुकाकुकायायकाकीकाकौककाकया ।
कुकैकैकिकया कं यः काकी काकोऽककाकया ।।

(हरविजयं -43.288) **54** संदंष्टकयमकं

कुकाकः कुत्सिता ध्वनयः raucous sound, कायाः bodies, अयन्ति go, काकी she-crow, ओघ समूहः group, काकः लौल्यं यस्यां कोकते moving to and fro, कुकः given to eating flesh, काक desire, अकति move in a haphazard manner, कोः desiring, कं head, अका headless, काका व्याप्ता the enemies spread.

Headless bodies were spread all over the battle-field. Groups of crows and she-crows were making raucous sounds and moving to and fro. They were given to eating flesh and went about in a haphazard manner being fearless. This verse is द्व्यक्षरो युक्पादयमकश्च.

यां नुत्वा यान्ति ह्यद्यार्थसज्ञायां गिरि शस्यताम् ।
नौम्यहं भक्तिमास्थाय सज्ञायां गिरिशस्य ताम् ।।

(देवीशतकं -48) **55** संदंष्टकयमकं

सत् glorious, नुत्वा having worshipped, शस्यतां fame.

Having worshipped the wife of Siva with devotion, I adorn her. I praise her with beautifully embellished words by which I will become famous.

दलयता विशिखैर्बलमुन्मदं निरवधीरितमाकुलमासुरम् ।
दशसु दिक्षु च तेन यशः सितं निरवधीरितमाकुलमासुरम् ।।

(काव्यमीमांसा -11) **56** संदंष्टकयमकं

विशिखा: arrows.

Lord Vishnu petrified and repelled the army of the Asuras by attacking them with his arrows. This spread his renown in all ten directions (the usual eight, North, South, East, West, North-East, North-West, South-East and South-West, with Above and Below) of the Earth and heaven. Here निरवधि means repelled or unlimited. Rajasekhara does not mention the source of this Sloka.

शारदीमिव नदी प्रसादिनीमुञ्च-कैरव-सरोज-राजिताम् ।

स्तोतिमेष मम मूर्त्तिमैश्वरीमुञ्चकैरवसरोऽजराजिताम् ।।

(काव्यप्रकाश -9.83) 57 संदंष्टकयमकं

The river is splendid with the best pools of water and white lotuses as though it is winter. I praise the river to give me great wealth and prevent old age.

चर्या नः शौरिपादु त्वं प्रायश्चित्तेष्वनुत्तमा ।

निवेश्यसे ततः सद्भिः प्रायश्चित्तेष्वनुत्तमा ।।

(पादुकासहस्त्रं -918) 58 संदंष्टकयमकं

प्राय: now, प्रायश्चित्त atonement, expatiation.

Oh Paduka! You are excellent for Prayaschitta. So you are in the minds of good people.

यो यः पश्यति तन्नेत्रे रुचिरे वनजायते ।

तस्य तस्यान्यनेत्रेषु रुचिरेव न जायते ।।

(अलङ्कारसर्वस्वं -Page 67) 59 संदंष्टकयमकं

Whoever looks at your wide, pleasant, lotus-like eyes will not find pleasure in looking at the the eyes of a deer or another Nayika.

Ruyyaka states that the repeated words sometimes have different meanings, sometimes have the same meaning and sometimes are meaningless. He gives this Sloka as an example of the repetition having varied meanings.

अमरनगरस्मेराक्षीणां प्रपञ्चयति स्फुर-

त्सुरतरुचये कुर्वाणानां बलक्षमरंहसम् ।

इह सह सुरैरायन्तीनां नरेश नगेऽन्वहं

सुरतरुचये कुर्वाणानां बलक्षमरं हसम् ।।

(वाग्भटालङ्कार -4.28) 60 संदंष्टकयमकं

बाणद्रुनां trees, अमरनगनस्मेराक्षीणां Apsarasa, रंहसं swift, अरं अत्यर्थं very much.

Oh mighty King! Look at this beautiful landscape of a mountain full of Kalpataru and Bana trees. In this heavenly, secluded and fascinating place, Gods and Apsarasas like to make love every day. Vagbhata calls it अयुतावृत्तिमूलक द्वितीयचतुर्थपाद यमकं.

मलयासमदसंकीर्णसुमनोरुचिरेंऽजिरे ।

कांता: कांताध्ववीक्षार्थं सुमनोरुचि रेजिरे ।।

(चित्रप्रपञ्चं -20) 61 संदंष्टकयमकं

अंजिरे प्रांगणे in the compound, अध्वन road, सुतरां मनसे good mind, रुग् इच्छा desire.

This is said by a Sakhi to a love-lorn damsel. In Spring, with the breeze from the Malaya Mountain blowing and the fragrance of the flowers in the vicinity, desire welled in the sweet mind of the damsel, who was watching the road for the arrival of her lover. Visvesvara terms it समपादावृत्ति यमकं.

सृष्टिस्थिती प्राग्भजता कृतापवर्गोद्यमेनाथ भवान्धकारे ।

धृतं त्वया विश्वमतो हतारिवर्गोऽद्य मे नाथ भवान्धकारे ।।

(ईश्वरशतकं -4) 62 संदंष्टकयमकं

अन्धकारे the enemy of Andhakasura, प्राक् earlier, at the time of Genesis, भजता doing, भवान्धकारे in the darkness of worldly existence, अपवर्गोद्यमेन helping your devotees, धृतं borne, हतारिवर्गो with enemies like Kama being killed.

Oh Siva, enemy of Andhakasura! First creating, and then helping your devotees, who are immersed in the darkness of worldly existence, you support the world. Therefore now help me to defeat my enemy in the form of Kama. Rajanaka Ratnkantha calls it पाद यमकं.

स गुरोराज्ञयां कर्तुं विश्वामित्रमहं तया ।
अन्वगात् सानुजो हन्तुं विश्वामित्रमहन्तया ।।

(चित्रबन्धरामायणं -1.34) 63 संदंष्टकयमकं

स Rama, गुरोराज्ञया by Dasaratha's order, महं यागं Yaga, सानुजः with Lakshmana, तया प्रसिद्ध अहन्तयः अहङ्कारेण with the renowned egotist Visvamitra.

On Dasaratha's order, Rama, accompanid by Lakshmana, went with Visvamitra to protect his sacrifice. Yagnanarayana terms it पाद यमकं.

पुच्छ

स्मरानलो मानविवर्धितो यः स निर्वृतिं ते किमपाकरोति ।
समन्ततस्तामरसेक्षणे न समं ततस्तामरसे क्षणेन ।।

(काव्यादर्श -3.62) 64 पुच्छयमकं

हे तामरसेक्षे Oh woman with red eyes, अरसे not clever, निर्वृतिं रतिविलासजं सुखविशेषं happiness related to sexual intercourse, अपाकरोति rejects.

Oh not so clever woman with red eyes! Your love-anger has blossomed fully in a trice. Will it not keep away forever the happiness of sexual intercourse, which is a result of the fire of Kama? Dandi calls this तृतीयचतुर्थपादगत द्विपादाभ्यास यमकं.

नश्यन्ति ददर्श वृन्दानि कपीन्द्रः ।
हारीण्यबलानां हारीण्यबलानाम् ।। (रावणवधं -10.12) 65 पुच्छयमकं

हारीणि with garlands, beautiful.

Hanuman saw helpless groups of women wearing beautiful garlands running away. Bhatti calls this मिथुन यमकं as it is like चक्रवाकमिथुनं.

उत्तुङ्गमातङ्गकुलाकुले यो व्यजेष्ट शत्रून्समरे सदैव ।
स सारमानीय महारि चक्रं ससार मानी यमहारिचक्रम् ।।

(काव्यालङ्कार -3.11) 66 पुच्छयमकं

अरि enemy, व्यजेष्ट अभ्यभूत् was, यमहा kill Yama.

This is a description of a hero. In the battle, huge elephants were creating chaos, when he took a big beautiful wheel with large spokes, capable of killing Yama. This is पुच्छ, tail, यमकं.

द्विषामुद्धतानां निहंसि त्वमिन्द्रः ।

मुदं भो धराणामुदम्भोधराणाम् ।।

(वाग्भटालङ्कार -4.25) 67 पुच्छयमकं

धराणां mountains, उदम्भोधराणां with clouds on top.

Oh Indra, you regard mountains as your enemy. You are the destroyer of the joy of these mountains enveloped by rain bearing clouds. Vagbhata calls it अन्तपाद यमकं. The metre is सोमराजी वृत्तं.

पङ्क्ति या महायमकं

एकाकारचतुष्पादं तन्महायमकाह्वयम् ।

तत्रापि दृश्यतेऽभ्यासः सा परा यमकक्रिया ।।

(काव्यादर्श -3.70) 68

एकाकाराः with the same appearance, परा best.

When the four Padas are alike, it is called महायमकं. Sometimes, it is seen that words are repeated in the middle. This the best of all varieties of यमकं. Rudrata calls this पङ्क्ति यमकं. Dandi calls this महायमकं.

सन्नाहितोमानमराजसेन सन्नाहितोमानमराजसेन ।

सन्नाहितो मानमराजसेन सन्नाहितो माऽनम राजसे न ।।

(काव्यादर्श -3.66) 69 पङ्क्तियमकं

हे सन् Oh Sadhu, आहितौ wearing a sword, उमा Parvati, मा prosperity, राजा Chandra, Moon, अनमराजः Chandra, who is prosperous, आहितोमानराजः Siva, सेनः with his lord, a devotee of Siva, सन्ना without, अहितानां enemies, उमा shining like Parvati, सन्नाहितोम glory of not having enemies, आनमा bowing, राजसेना king's army, अराजस a man with Sattva Guna, इन lord, ना virtuous man, मानं honour, आहिताः obtained, सन्नाहितः with the army assembled and

ready, राजसे shines.

Oh peaceful goodnatured king! You are a devotee of Siva, who supports Parvati and Chandra. You destroy the glory of your enemies. Accompanied by your dutiful army, full of Sattva Guna, you are a gentleman who never bows his head before his enemies. With honour and armour you shine delightfully. Dandi calls this Sloka चतुष्पादगतं पादाभ्यास यमकं. Different commentators have given different meanings for this verse.

समानयास मानऽया समानयासमानया ।
समानया समानया समान या समानया ।।

(काव्यादर्श -3.71) 70 पङ्क्तियमकं

हे समानयास friend, आन: Prana, breath of life, असमानया incomparable, समानया with respect, समानया enable reunion, अनया by my lover, समानय संगमय enable reunion, मा Lakshmi, नय: morality, समानया with brilliance and in accordance with morality.

Oh friend! In all matters you have the same opinion as myself. You please arrange for my meeting with this incomparable woman, who is angry with me. She is moral, radiant and fit to be honoured. The entire Sloka contains only one word समानया repeated eight times. Dandi calls this Sloka महायमकं.

सभाजनेनोपरि पूरितासौ सभाजने नोपरिपूरितासौ ।
सभा जनेनोऽपरिपूरितासौ सभाजने नोऽपरिपूरितासौ ।।

(काव्यालङ्कार -3.12) 71 पङ्क्तियमकं

कटकयात्रा attack, सभाजन ministers, पू: citizens, इन: lord, जनेन king, सभा: with luster, असव: प्राण: life, सभाज प्रीति affection, इता प्राप्ता got, उपरिपु near enemy, ऊरिता असव: raised swords.

The citizens of a certain king rejected his ministers. The king was angry with the populace for the slight to his ministers and was unable to hide it. He was equally unable to suppress the citizens. He lost his glory because of that. After a lapse of some time, choosing an appropriate occasion, the ministers attacked the citizens, who were defeated as they

had no weapons. The king was happy and he regained his glory. One minister is telling this to another.

"The king did not raise his sword against the enemy and was unable to take the lives of his citizens. The king was not worshipped by the citizens. Now, the citizens have come to the court with the ministers behind them, by which the king regained his popular acclaim and became the protector of his people". In this Sloka in पङ्क्ति, row, यमकं, all four lines are identical.

बभौ मरुत्वान् विकृतः समुद्रो, बभौ मरुत्वान् विकृतः समुद्रः ।
बभौ मरुत्वान् विकृतः समुद्रो, बभौ मरुत्वान् विकृतः स मुद्रः ।।

(रावणवधं -10.19) **72** पङ्क्तियमकं

समुद्रः 1. with Sita's Chudamani, 2. with Apsarasas, 3. Ocean, मरुत्वान् 1. son of Vayu 2. Indra, 3. famous creator (of Hanuman), 4. Vayu, विकृतः 1. spoil, 2. insulted Ravana, 3. breached etiquette, 4. slow gait.

Hanuman, the son of Vayu, the destroyer of the garden, who got the Chudamani from Sita, was splendid. Indra, along with Apsarasas, was present to witness the discomfiture of Ravana. By Hanuman leaping very high at the speed of wind, the Ocean, which does not observe any etiquette, was splendid. Vayu, blowing very gently, who gives life to all and who provides joy, was splendid. Bhatti calls this सर्व यमकं. The metre is उपेन्द्रवज्रा वृत्तं.

सदानवानामवधीरितानां सदानवानामवधीरितानाम् ।
सदानवानामवधीरितानां सदानवानामवधीरितानाम् ।।

(हरविजयं -48.128) **73** पङ्क्तियमकं

This Sloka is पङ्क्ति यमकं. Ratnakara calls this पादाभ्यासः संपुटयमकं च.

महोऽदयानामवधी रणेन महोदयानामवधीरणेन ।
महोदयानामव धीरणेनमहोदयानामवधीरणेन ।।

(देवीशतकं -61) **74** पङ्क्तियमकं

अदया does not protect, महः तेजः radiance, अवधीरणेन by denial, निर्दयतया harming being pitiless, महोदयानां by the occurrence of festivals, महान्तो

huge, अयो ज्ञानं knowledge, उदय उद्गतश्चासादय, धीरणेनं making one brave, अव protect.

Oh Devi! You do not protect those who cause suffering. In war, you set your face against pity. War is a festival for you. You produce happiness without intermission. You make brave people braver. Pray protect the lords who have great knowledge and pray make people brave!

समासितो मानयतः कलोहतः

समासितो मानयतः कलोहतः ।

समासितो मानयतः कलोहतः

समासितो मानयतः कलोहतः ।।

(कप्फिणाभ्युदयं -18.131) 75 पङ्क्तियमकं

This Sloka is पङ्क्ति यमकं. Sivasvami calls this महायमकं.

सानुमानयमतीततारकः सानुमानयमतीततारकः ।

सानुमानय मतीत तारकः सानुमानयमतीततारकः ।।

(यादवाभ्युदयं -6.106) 76 पङ्क्तियमकं

सानुमान् शिखरी with peak, अतीततारकः beyond the path of the stars, सानूनां शैल्मार्गाणां मायाः शोभायाः beauty of the mountain paths, आनयाः अनेताराः those who procure, मत्या इच्छया wish, इताः प्राप्ताः obtained, सानुमानयमतीततारकः अनुमानं प्रागाश्रितानां संरक्षमादस्मान प्याश्रयणेन रक्षिष्यतीति लैङ्गिको निश्चयः the inference that since it protected those who sought its protection earlier it will also protect us now, तत् यातीति अनुमानया मतिः बुद्धिः that view, तया सहिताः सानुमानयमतयः with the foregoing, इताः प्रपन्नाः who obtained, तेषां तारकः विपद् निवारकः who prevent calamities among them, सा भक्तिः devotion, अनुमा अनुपूर्व्येण शास्त्रीयक्रमेण पूजा worship ritually, तस्याः नयं नीतिः मर्यादां its practices, अति अतिक्रम्य surpass, ईतताः श्रिया व्याप्ताः with great riches, आरकाः प्राप्तारः those who obtain.

This mountain has its peak touching the stars. The mountain paths are beautiful. Drawing the inference that the mountain has protected those

who sought its help earlier. it will help us now. Worship it according to the practices laid down in the Sastras to protect us from calamities. Vedanta Desika calls it महायमकं.

विराजमानादसमान भू-मा-विराज मानादसमानभूमा ।

विराजमानादसमानभू मा वि-रा ज मानादस मा न भूमा ।।

(यादवाभ्युदयं -6.107) 77 पङ्क्तियमकं

विराजमानं भ्राजमानं radiant, भूमाविराज: श्रीभूमिसहितो हरि: Hari with Lakshmi and Bhudevi, असमान नन्दसंबोधनं असम: अन: जीवनं addressing Nanda, You with an unparalleled life, असमानभूमा नि:सममहिमवान् with no one else with the same glory, यद्वा अनस्य बलस्य भूमा: प्रचय: or, with a great army, असमानभूमा अविकलजीवनबाहुल्यवान् unimpaired life due to great riches, विराजमानात् विना गरुडेन राजमानो य: हरि: Vishnu who rides Garuda, तं अत्ति अनुभवति भगवद्ध्यानपर concentrating on meditation on God, मान: आग्रह: anger, तस्य भू: उत्पत्ति its source, असमानभू: मान् बुद्धि: with an unequaled mind, वि: bird Garuda, रा: sound, मान: बहुमान: reward, मां आनयति brings Lakshmi, मान: सम्पदुन्मेषको opening wealth, भूमा महिमा greatness, अस दीप्यस्व brighten.

Oh Nanda! You with an unparalleled life! Worship Hari with Lakshmi and Bhudevi to enjoy an unimpaired life with great riches. By concentrating your meditation on Vishnu, who rides Garuda, you will be rewarded with great riches. This and other Chitra Slokas are intended to show that Nanda is very learned. Vedanta Desika calls it पादचतुरावृत्तिरूपं महायमकं.

रम्भारामा कुरबककमलारं भारामा कुरबककमला- ।

रम्भा रामा कुरबक कमलारम्भारामाकुरबककमला ।।

(वाग्भटालङ्कार -4.30) 78 पङ्क्तियमकं

कु: भूमि: Earth, रम्भा plantains, आराम rest, अबक without cranes, अरं much, भै: stars, करुबक a tree, रामा रम्या pleasant, आ ईषद् from, wants, रामा मनोज्ञा

beautiful, बे न व्यते कुत्सितो रव: अकुरुबक does not make unpleasant sound, कमला Lakshmi, deer, रम्भा Apsarasa Rambha, रामा women, कुत्सित राजन्त इति कुरा न कुरा अकुरा, शोभमाना बका: कमलायस्यां सा अकुरबककमला deer making pleasant sounds.

This is addressed to Neminatha. Oh protector! This place with plantains is very beautiful. Here are many lotuses, clumps of Kurabaka trees, charming women, Apsarasas like Rambha, lakes free of cranes as a result of which they have clear water, and herds of deer making pleasant sounds. Vagbhata calls it महायमकं.

स सारसं पन्नतमेऽहितेषु ससारसम्पन्नतमोहितेषु ।

ससारसम्पन्नतमोहितेषु ससार सम्पन्नतमोहितेषु ।।

(साहित्यरत्नाकर -6.32) 79 पङ्क्तियमकं

पन्नतम: पदो: पादयो: नता मा लक्ष्मी: यस्य स: he led Lakshmi on foot, स राम: Rama, ससारया सबलया with an army, सम्पदया नता उत्कटा with excessive wealth, मोहिता deluded, ससारतमै: with the best army, ससत्त्वत्तमै: with Satva Guna, सम्पन्नतमै: very wealthy, ऊहिता: तर्किता: speculated, सम्पन्नतमोहितेषु सम्पन्नं सम्पूर्णं तम: येषां ते हिता good for those who are completely deluded, तेषु अहितेषु शत्रुषु enemies, तेन सहितं सरोषं यथा तथा ससार he went with them with anger to fight.

Sri Rama went to fight accompanied by a large army. Rama led Sita on foot in the forest. It is speculated that he does good to those who are completely deluded. He is full of Satva Guna. Dharmasuri calls it सर्वश्लोकयमकं.

समाधिकारा सुरसारसादरा समाधिकारासुरसारसादरा ।

समाधिकारासुरसा रसादरासमाधिकारासुरसारसादरा ।।

(ईश्वरशतकं -79) 80 पङ्क्तियमकं

समाधिकारा 1. causes Samadhi 2. have authority along with Lakshmi 3. with an equal strength and valour, समा with Lakshmi, सुरसार important Gods like Vishnu, सादरा with favour, सरस much, अर: Banasura and others, सादं

suffering, राति gives,रसानां on Earth, अदरा without fear, असमा unequal, आधय: illnesses, कारा prison, असव lives, रसो हेवाक:, आरं enemies, अराधारा holding Sudarsana Chakra, नयं worship, आततं vast.

Oh Siva! You cause Samadhi, pure concentration. You have authority over the whole world along with Lakshmi. Important Gods like Vishnu look to you for favours. You have killed enemies like Banasura who inflicted suffering on others. You have no equal and have no fear. You hold the Sudarsana Chakra and destroy those who oppress the world. Avatara Kavi calls it पादाभ्यासयमकं.

सारभूरितरसाहसेनया सार भूरितरसा हसे नया ।
सारभूरितरसा हसेनया सारभूरितरसाह सेनया ।।

(चित्रबन्धरामायणं -1.82) 81 पङ्क्तियमकं

सारेण बलेन भवति सारभू: with an army, इतरेण शत्रुषु विषये सारहसेन इतरसाहसेन brave against enemies, अरै: सहितानि साराणि चक्राणि तै: भूरित: भूरीकृत: रस: उत्साह: यस्य सा सारभूरितरसा full of enthusiasm in the army filled with chariots, हसेनया लसन्तीति हसा: ते च ते इनाश्च राजान: तान् याति प्राप्नोति इति हसेनतया with laughing kings, हसद्राजयुक्ता इतरया प्राप्तरसा आक्रान्तभऊमीति यावत् या सेना भूरितरसा अधिकवेगेन इह मार्गे आर आगतवती comes this way very fast, सारभू सारा श्रेष्ठा भू: भूमि: यस्य य: the best place.

Dasaratha, King of Uttara Kosala, told this to Vasishtha when he commenced his journey back to Ayodhya after Sri Rama's marriage. "The whole area is filled with chariots and an enthusiastic army and laughing kings. They are coming very fast this way".

मारमातरणिमानमस्यतां मा रमातरणिमानमस्यताम् ।
मारमाऽऽतरणिमानमस्यतां माऽरमाऽऽतरणि मानमस्य ताम् ।।

(लक्ष्मीसहस्त्रं -14.61) 82 पङ्क्तियमकं

मारमात mother of Kama, अणिमानं tiny, अस्यतां leave, तां that famous, आतरणि cross, आनमस्यतां those praying, मार Kama, death, मा शोभा glory, रणी warriors, अ-रमा not Lskshmi, मा do not, मान आत्मबल own strength,

आ-तरणि till then, मा अस्य do not destroy.

Oh mother of Kama! Do not be petty. Help your devotees and warriors to cross over to Moksha.

परिवृत्ति

कलापिनां चारुतयोपयान्ति वृन्दानि लापोढ घनागमानाम् ।

बृन्दानिलापोढघनागमानाम् कलापिनां चारुतयोऽपयान्ति ।।

(काव्यादर्श -3.56) 83 परिवृत्तियमकं

लापेन sound of peacock's cry, ऊढः indicated, कलापिनां peacocks, बृन्दानि groups, उपयान्ति go, अपोढः prevented, के in water, कलं sweet.

This is a description of the rainy season. The group of peacocks, which foretell the coming of the rains with their Keka sounds, are splendid. The dance of the swans was destroyed by the arrival of the rainy season. It is a poetic convention that the swans are loveless and desist from dancing in the rainy season when they depart for Manasarovar Lake. Dandi calls this अव्यपेतव्यपेत समुद्र यमकं.

मुदा रतासौ रमणी यता यां स्मरस्यदोऽलं कुरुतेन वोढा ।

स्मरस्यदोऽलंकुरुतेऽनवोढामुदाररतासौ रमणीयतायाम् ।।

(काव्यालङ्कार -3.14) 84 परिवृत्तियमकं

मुदा प्रीत्या with love, वोढा परिणेता married, कुत्सितं रुतं कुरुतं distress cry.

The Sakhi of a Nayika is telling the Nayaka, who is keeping away from the Nayika fearing rejection. This woman is attached to you for love, not for money. She is awaiting your arrival anxiously. She is thinking of you and your marriage with her. So, when you make an inadvertant noise, she is aware of your loss of courage. Therefore she is thinking of you. She ha sent me to make you favourably inclined towards her. She is a lovely, unwed, love-sick Nayika. This Sloka is in परिवृत्ति, exchange, यमकं, where the first and fourth are identical and the second and third lines are identical.

शमीह ते समानतो विभावितोऽत्रसत्र यः ।

विभावितोऽत्र सत्रयः शमीहते स मानतः ।।

(देवीशतकं -65) 85 परिवृत्तियमकं

समानत: worshipping correctly, अत्रसन्न without fear, विभौ of Vasudeva, इत: did not go, शमी one who has conquered his senses, सन्नयो knows Niti, विभवितो लक्षितो marked, मानतो with knowledge, ईहते desires, acts.

Oh Devi! Worshipping you correctly, I have not gone to Vishnu Loka from this worldly existence. I have not got Moksha. Due to worldly desires, I have not followed Vishnu. With all his senses under control, knowing Niti and full of knowledge, even Vishnu bows to you!

युग्मकं

नरा जिता माननया समेत्य न राजिता माननयासमेत्य ।
विनाशिता वै भवताऽयनेन विनाऽशिता वैभवतायनेन ।।

(काव्यादर्श -3.55) 86 युग्मकयमकं

माननया with respect, नरा: enemies, माननयासं discarding, एत्य got, वै वैभवतायनेन with the desire to win, आयनेन by chariots, विना by birds like vultures, अशिता: eaten.

Oh King, you are to be approached with high regard! Your enemies after being defeated by you, disregarded the ethics of war and their own glory, but they did not recover their glory. They were expelled from the battle-field for ever. On the other hand, those impudent enemies, who wanted to win a victory over you, were destroyed by your attack and became food for vultures. Dandi calls this **अव्यपेत समुद्गक यमकं.**

विनायमेनो नयताऽसुखादिना विना यमेनोनयता सुखादिना ।
महाजनोऽदीयत मानसादरं महाजनोदी यतमानसादरम् ।।

(काव्यालङ्कार -3.15) 87 युग्मकयमकं

एनं अपराधं fault, अदीयत खण्ड्यत fault, ऊनयता, विना there are three meanings, 1.विगता नर:, 2. यमं प्रति पुरुषकारविफलत्वाद्विपुरुष, बहुलत्वात्को न भवति as he is ineffective against Yama, he is विपुरुष, 3. विनष्टो ना पुरुषो विना a lost man, महं उत्सवं festival, अर्जन्ति क्षिपन्ति, महाजा wicked people, तान् नुदति महाजनोदी, अरं fast.

In this world full of good people, even when they have no fault, virtuous men are being killed. By whom? By Yama. He destroys or reduces happiness and joy. In this Sloka in युग्मकं, pair, the first and second lines are identical, while the third line is identical with the fourth.

सेना सभामा नवतीव्रतापे सेना सभा मानवती व्रतापे ।

साधूर्जिता सन्नवधातुरागे सा धूर्जिता सन्नवधातुरागे ।।

(हरविजयं -48.41) 88 युग्मकयमकं

This Sloka is युग्मक यमकं. Ratnakara calls this समुद्र यमकं.

मदानमन्तं सदमन्दयानं मदानमन्तं सदमन्दयानं ।

मामेति धीतारि महानयाते मामेति धीतारि महानयाते ।।

(कप्फिणाभ्युदयं -18.144) 89 युग्मकयमकं

Sivasvami calls this संपुट यमकं.

विभाऽतिरामा परमा रणस्य विभाति रामा परमारणस्य ।

सदैव तेऽजोर्जित राजमान सदैवतेजोर्जितराजमान ।।

(वाग्भटालङ्कार -4.26) 90 युग्मकयमकं

अजो Vasudeva, मानो greatness, रामा beautiful, परमा न, परमारणस्य killer of enemies.

Oh king, with valour equal to Vishnu! With luck, you diminish the greatness of kings. The splendour of your battle with enemy kings is greater than Rama's or Parasurama's. This splendour is always there. Vagbhata calls it आद्यन्तपाद यमकं.

भवेतिभिन्नः कुलपामराणां भवेऽतिभिन्नः कुलपामराणाम् ।

सदासकान्ताय न मोहराय सदा सकान्ताय नमो हराय ।।

(ईश्वरशतकं -8) 91 युग्मकयमकं

कुल family, पामराणां among men, ईतिभित् fear of pests, भवे in this world, अतिभिन्न crossed, राति gives, मोहरः produces illusion, सकान्ताय with your own strength.

Oh Siva, chief of Gods! Be the destroyer of our pitiable state in this world which is full of pestilence. You alone can enable us to cross worldly existence. You remove ignorance. You are always with women and servants. I worship you, Hara, who is with his Sakti. Avatarakavi calls this Sloka संपुट यमकं.

समुद्गक

अर्धाभ्यासः समुद्गः स्यादस्य भेदास्त्रयो मताः ।। मल्लिनाथ.

Mallinatha quotes some authority that in समुद्ग यमकं half the verse is repeated and that there are three varieties. What the varieties are is not stated.

स्यन्दना नो चतुरगाः सुरेभा वाऽविपत्तयः ।

स्यन्दना नो च तुरगाः सुरेभा वा विपत्तयः ।।

(किरातार्जुनीयं -15.16) 92 समुद्गकयमकं

स्यन्दनाः जवनाः fast, chariots, चतुरगाः go well, सुरेभा शोभनबृंहाः beautiful sound, elephants of Gods, विपत्तयः harm, special infantry.

This man has no fast chariots or horses or elephants of Gods making beautiful sounds or special infantry, which cannot be harmed. So do not be afraid. In this Sloka in समुद्गक, round casket, यमकं, the first half of the Sloka is identical with the second half.

घनं विदार्यार्जुनबाणपूगं ससारबाणोऽयुगलोचनस्य ।

घनं विदार्यार्जुनबाणपूगं ससारबाणोऽयुगलोचनस्य ।।

(किरातार्जुनीयं -15.50) 93 समुद्गकयमकं

अयुगलोचनस्य Siva's, सारः force, वाणः sound, बाणः arrow, बाणपूगं hail of arrows, घनं dense, विदार्या a creeper of the pumpkin family, विदार्य break, अर्जुनः a tree, बाणा a tree, पूगाः Areca nut tree.

Siva broke the hail of Arjuna's arrows by his third eye with a loud sound as though trees of Arjuna, Areca, Bana and Vidarya, a creeper of the pumpkin family, were breaking.

नास्थेयः सत्त्वया वर्ज्यः परमायतमानया ।

नाऽऽस्थेयः स त्वयाऽऽवर्ज्यः परमायतमानया ।।

(काव्यादर्श -3.54) 94 समुद्गकयमकं

अस्थेयः instability, सत्त्वं natural disposition, परमायतः very long, वर्ज्यः discarded, परं still as said, आस्थेयः deserves to be respected, ना man, आयतमानया by effort, आवर्ज्यः brought under your control by appropriate action.

You do not reply to your lover, who is unsteady. You are nurturing a very long love-anger. You bring that honourable person under your control as I suggested. Dandi calls this व्यपेत समुद्गक यमकं.

समिद्धशरणा दीप्ता देहे लङ्का मतेश्वरा ।

समिद्धशरणाऽऽदीप्ता देहेऽलंकामतेश्वरा ।।

(रावणवधं -10.7) 95 समुद्गकयमकं

समिद्धशरणा उज्ज्वलगृहा burning houses, समिधो दधातीति समिद्धः Rishis, समिद्धान् शृणन्ति हिंसन्ति समिद्धशरणा Rakshasa, अलं कामो यस्य सः अलङ्कामः तस्य भावः अलङ्कामत the sense of sufficiency of desire.

Ravana prompted Rakshasas to kill Rishis. Hanuman burnt Lanka, which was beautiful, which was the abode of Siva, which was ruled by Ravana and which fulfilled all his desires. Lanka had burning houses in it. Bhatti also calls this समुद्ग यमकं.

अयशोभिदुरालोके कोपधामरणादृते ।

अयशोभिदुरा लोके कोपधा मरणादृते ।।

(शिशुपालवधं -19.58) 96 समुद्गकयमकं

अयः good luck, अयशोभी lucky man, दुरालोकः bad luck, कोपधाम angry, रणादृतः wishing to fight, अयशोभिदुरा wishing to prevent dishonour to his master, उपधा उपायः plan.

This is the duty of a warrior, who is not honoured by his master. A great warrior is angry and is keen on fighting in the battle. To prevent dishonour to his king what is left to him other than to give up his life?

अतस्तमानसे सेना सदाना सारवा रणे ।

अतस्तमानशे सेना सदानासारवारणे ।।

(धर्मशर्माभ्युदयं -19.56) 97 समुद्गकयमकं

अतस्तमान with undiminished pride, सेना army or with their commander, आनो strength, सदाना with great strength or with ichor, सारवा with noise, अत: afterwards., आनशे spread.

Commanded by Sushena, the army, which humbled the pride of those whose pride was never humbled before, in which the ichor from the elephants was raining all over the battle-field, making considerable noise, spread over the country of Anga.

पराजिताशु भवत: सेनया यतमानया ।

पराजिता शुभवत: सेनयायतमानया ।।

(धर्मशर्माभ्युदयं -19.74) 98 समुद्गकयमकं

परै अजिता पराजिता not vanquished by others, आशु quickly, यतमानया making an effort, सेनया by the army or with their chief, आयतमानया with pride.

Till now the enemy army was never defeated by any one. Yet, under its resourceful commander, your proud army has vanquished it in a short time.

सदैव सम्पन्नवपू रणेषु महोदधेस्तादि महानितान्तम् ।

स दैवसम्पन्नवपूरणेषु महो दधेऽस्तादिमहा नितान्तम् ।।

(शिशुपालवधं -19.118) 99 समुद्गकयमकं

संपन्नं with all auspicious qualities, अस्तारिमहा: with the enemy's glory having set, दैवसंपन्नवपूरणेषु with a body full of good qualities, इतान्तं having reached the other bank, नितान्तं vast.

Sri Krishna, the destroyer of his enemies, who fills the river of Heavenly bliss by sending them to Heaven, was always with auspicious signs on his body. Very swiftly, he took the stance of a person about to cross the Ocean.

ननाम लोको विदमानवेन मही न चारित्रमुदारधीरम् ।

न नामलोऽकोविदमानवेनमहीनचारित्रमुदारधीरम् ।।

(काव्यालङ्कार -3.17) **100** समुद्रकयमकं

विदं learned man, आनवेन by praise, मही festival, उत् प्रमादः, आरं group of enemies, नामलः fools, अकोविदाः fools, मानं ego, इनः lord

The world makes its obeisances to a learned man with praises and festivals. Who is not happy with someone to protect him from enemies? A learned man clouds the minds of his enemies. The world is not without pollution. A learned man destroys the ego of fools. A learned man has a great history, is munificent and is large-hearted.

सा रक्षतादयापरा ते रसकृद्गौरबाधिका ।

सारक्षतादयापरातेरसकृद्गौरवाधिका ।।

(देवीशतकं -16) **101** समुद्रकयमकं

अपारा without limit, गौः speech, अबाधिका does not harm as she protects, सारक्षत protects, असकृत् again and again, रसकृत् destroys evil desires, अपारातेः without enemies, गौरवाधिका to be worshipped with great respect.

Devi destroys evil desires. She does not harm but she protects. She ensures there are no enemies. She is to be worshipped with great honour. Kayyata calls this Sloka समुद्रकबन्धः.

आयोधनानि विभवः स्वरसादरीणां

मनोदयादिहरयोगमिता विनाशम् ।

आयोधनानि विभवः स्वरसादरीणां

मनोदयादिहरयोगमिता विनाशम् ।।

(कण्फिणाभ्युदयं -18.127) **102** समुद्रकयमकं

Sivasvami calls this Sloka is समुद्र यमकं.

अहार्यमेतिचेतनासितासितानराज ते ।

अहार्यमेति चेतना सितासिता न राजते ।।

(यादवाभ्युदयं -6.74) **103** समुद्रकयमकं

अहार्या हन्तुं अशक्या unable to kill, मा Lakshmi, इतिचेतनो धीमन् intelligent man, आसितुं स्थातुं to remain, असिता: विराजिता: spread, अना: प्राणिन: living beings, ते चेतना तव बुद्धिः your intelligence, अहार्यं पर्वतं mountain, एति प्राप्नोति gets.

Oh Nanda, Lakshmi cannot hurt you! You are the king of all living creatures! You are intelligent. This mountain is fit for worship and it will fulfill your wishes.

मत्तयाऽपि कलापिण्या विनादे हंमिता मति : ।

मत्तया पिकलापिण्या विनाऽऽदेहं मिता मतिः ।।

(चित्रप्रपञ्चं -21) 104 समुद्रकयमकं

हंमिता गमिता immersed, आदेहं up to the body, मिता क्षिप्ता kept.

This is said by a Sakhi. The Nayika's mind was absorbed in the sound made by the peacocks. The warbling of the male Koel was having its impact not only on her mind but on her body also. Visvesvara terms it अर्द्धावृत्ति यमकं.

नरकं कालमालाभरणा हि तरसा श्रिताः ।

नरकङ्कालमालाभरणाहितरसाश्रि ताः ।।

(ईश्वरशतकं -13) 105 समुद्रकयमकं

काल time, मा Lakshmi, लाभ gain, रणा battle, कङ्काल skeleton.

Oh Siva, you go to war quickly for obtaining Lakshmi. You have pleasure in wearing skulls as ornaments.

सपर्यया दारचितमहसा रञ्जितोदयः ।

स पर्ययादारचितमहसारञ्जितोदयः ।

(चित्रबन्धरामायणं -1.68) 106 समुद्रकयमकं

जितोदय: Rama, दारैः अहल्यया चितं सम्पादितं महस्तेजो यस्य सः who was shining by the change in Ahalya, तेन गोतमेन by Gautama, सपर्यया पूजया by worship, रञ्जित: पूजित: worshipped, कृताथितसन् दय: आदरवान् दयत respect, आरचित: कृत महासार: उत्सवश्रेष्यो great festival, पर्ययात् departed from Gautamasramam.

Sri Rama was worshipped and treated to all amenities due to a guest by Gotama on Ahalya's release from the shape of a stone. He then left Gotama's Asrama.

सागरं चारुल्लोकेशं कृतमापन्नवारणम् ।

सागरं चारुल्लोके शं कृतमापन्नवारणम् ।।

(चित्रबन्धरामायणं -4.58) 107 समुद्रकयमकं

चारुल्लोकेशं Vishnu, सा the monkey army, माया लक्ष्म्या आप: प्राप्तिर्येन सा कृतमाप: तं लक्ष्मीजनकत्वादिति भाव: the Ocean being the father of Lakshmi the Ocean being the father of Lakshmi, शं करोति इति शंकृत् तं आपन्ना प्राप्ता reached, वारणा जलगजा sea-elephants, येन तं सागरं the Ocean, आरुल्लोलोके आलुल्लोकितवती saw.

The army of monkeys saw the Ocean with sea-elephants, which does good.

महायमकं

महायमकं is different from शब्दश्लेष. In श्लेष, two meanings are given to one utterance. In महायमकं two meanings are given to two utterances.

विनायकेन भवता वृत्तोपचितबाहुना ।

स्वमित्रोद्धारिणाऽभीता पृथ्वीयमतुलाश्रिता ।। 108

विनायकेन भवता वृत्तोपचितबाहुना ।

स्वमित्रोद्धाऽरिणाऽभीता पृथ्वी यमतुलाऽऽश्रिता ।।

(काव्यादर्श -3.68, 69) 109 महायमकं

वृत्तौ round, उपचितौ big, उद्धार्त्री you uproot enemies, अतुला incomparable, विनायकेन by one who orders the citizens, विनेत्रा law giver, अभीता come near, विनायकेन without a commander, वृत्तौ reached, उपचितं near death, स्वमित्रोद्धा you help your friends.

Oh King! You have round fleshy arms. You help your friends. This Earth is free from fear because of kings like you who rule the people. The enemy forces which attack you are without a commander.

Your arms are like death to your enemies. Leaving behind their wealth and friends, they have become a heavy weight in the balance of

Yama. These two Slokas constitute महायमकं. Dandi calls the two Slokas श्लोकाभ्यास यमकं.

अभियाता वरं तुङ्गं भूभृतं रुचिरं पुरः ।

कर्कशं प्रथितं धाम ससत्त्वं पुष्करेक्षणम् ।। 110

अभियाऽताऽऽवरं तुङ्गं भूभृतं रुचिरं पुरः ।

कर्कशं प्रथितं धाम ससत्त्वं पुष्करे क्षणम् ।।

(रावणवधं -10.20, 21) 111 महायमकं

प्रथितं famous, extended, पुरः अग्रतः वक्षस्थल breast, city.

अताऽऽवरं वायुरोधकं stopping wind or Sun, ससत्त्वं with animals, पुष्करे in the sky.

Hanuman was the best, with a high, hard chest, with great strength, famous, and practicing Brahmacharya. He went in front of Rama.

Hanuman was capable of going from Lanka to Mahenadragiri Mountain. He could stop Vayu or Surya. He was tall, beautiful and hard. His radiance reached the sky. These two Slokas are महायमकं.

स त्वारं भरतोऽवश्यमबलं विततारवम् ।

सर्वदा रणमानैषीदवानलसमस्थितः ।। 112

सत्वारम्भरतो वश्यमवलम्बिततारवम् ।

सर्वदारणमानैषी दवानलसमस्थितः ।।

(काव्यालङ्कार -3.18,19) 113 महायमकं

आरं group of enemies, भरतः bearing, विततारवं long cry, आनेषीद् brought, अवान् अगच्छन् came, अस्थीनि, तस्यति destroys, दारणं destruction, मानं desire, दवानल forest fire.

This verse is a continuation of the previous one about a learned man. The Pandita destroyed by force the enemy army which was weak and which was crying vociferously due to fear. How was he? He was motionless. He was breaking the bones of the enemies.

The enemy would have to go for protection or would have to take

shelter under a tree. Again, how was he? He would destroy everything. With the deep desire to win glory, he was like a raging forest fire.

सवपुषमत्करहाटकमक्षततिनिशासनागतालीसवनम् ।

समदनवशकलितातनुरसधवनागोत्करं जराजितसत्त्वम् ।। 114

सवपुषमत्करहाटकमक्षततिनिशासनागतालीसवनम् ।

समदनवशकलितातनुरसधवनागोत्करञ्जराजितसत्त्वम् ।।

(हरविजयं -5.141, 142**) 115** महायमकं

सवा sacrifices, पुष्णाति strengthens, उत्कर उन्मयूखं glimmering, काटकं gold, अक्षतति, निशा हरिद्रा turmeric, असना tree, अगा trees, ताल palm tree, सवनं production, शकलिता burnt, अतजुरसा: प्रभूतनिष्यन्दा oozing profusely, धवा: tree, नागोत्कर huge elephants, सत्त्वा: living creatures.

सह वपुषा with the body, उद्गता rising, करहाट flowers, क समासान्त:, अक्षत अखण्डित unscathed, तिनिशा a medicine, सनाद पुंनाग tree, ताली palm tree, वन forest, मदनवशा: intoxicated with love, कलितातनुरसा गृहीतबहलशृङ्गारा adorned, धवनागा: पुरुषश्रेष्टा: eminent men, उन्नता tall, करञ्जा tree.

The sacrifices were reinforced with rays of gold, turmeric and Akshata, unbroken rice. Burnt trees are there. The forest has Palms, Dhavas, and huge elephants. Some trees are showering flowers. Youthful creatures are there.

Gods, who can take any shape, are moving about as animate beings. Karahata flowers are springing up. Unbroken Tinisa, used as a medicine, Punnaga, Palm and tall Karanja trees abound in this forest. Under the influence of Kama, eminent men, who are well adorned, are there. These two Slokas constitute महायमकं.

सुरा जिता भावितदेवराजद्विपक्षमा यात रणादभीतम् ।

स्वापं न वो धाम हितं न नाम सदैवसेना भवतोहितानाम् ।। 116

सुराजिता भावितदेवराजद्विपक्षमाया तरणादभीतम् ।

स्वापन्नबोधामहितं ननाम सदैव सेना भवतो हितानाम् ।।

(देवीशतकं -32, 33**) 117** महायमकं

अभीतं without fear, यात go, देवराजद्विपस्य of Airavata, क्षमा incapacity, हितं धाम convenient place.

इनेन by the lord, ऊहितानानां those who argue, logicians.

Oh Gods who have won! Go without fear from the battle in which the elephant Airavata is incapable. Your army will always obtain a suitable place.

This army of the Gods with its chief has conquer.d those who had earlier won against the Gods. The Asuras were arguing among themselves. Your fortune is in a victory. These two Slokas constitute महायमकं.

अभ्रान्तमतिशय्येह विराजिततमागमे ।

निशामयालीनघनं सालौघमतिनन्दनम् ।। 118

अभ्रान्तमति शय्येहविराजि ततमागमे ।

निशामयालीनघनं सालौघमतिनन्दनम् ।।

(यादवाभ्युदयं -6.77) 119 महायमकं

अभ्रान्तं extending to the sky, अतिशय्य surpassing, विराजितमा: very radiant, अगमा: Arbhaka trees, आलीनघनं with clouds, अतिनन्दनं very pleasant, सालानां among Sala trees, ओघं बृन्दं clump, निसामय पश्य see, हे ततम स्फीतलक्ष्मीक with flourishing riches, शय्येहविराजि निद्रां इच्छति want to sleep, विभि: birds, अगमे on the mountain, अलीनघनं swarms of bees, अतिनन्दनं very pleasant, सालोघं रल्योरभेदात् सालाणां जलानां प्रवाहं flow of water, अभ्रान्तमति एकाग्रचित्तं single-minded.

Oh Nanda with flourishing riches! See with concentration this very pleasant mountain having Arbhaka trees, which appear to touch the cloudy sky, clumps of Sala trees, where the birds are returning to go to sleep in their nests, the swarms of bees and the flow of water. There is only one verb for both verses. These two Slokas constitute महायमकं. Vedanta Desika terms it as एकक्रियान्वित श्लोकावृत्ति:. क्रियापदव्यतिरेकेण श्लोकस्यार्थान्तर-सिध्यर्थमावर्तनम्.

भवत्तु उद्भाति वैडूर्य्यरुचि द्विष्टाग्रभूविभौ ।

मुदिरे हीनभेजाते बलक्षत्यऽपयस्तया ।। 120

भवत्यु उद्धाति वैडूर्य्यरुचि द्विष्टाग्रभूविभौ ।

मुदिरे ही नभेजाते बलक्षत्यपयस्तया ।।

(चित्रप्रपञ्चं -22, 23) 121 महायमकं

दिष्टात् by time, विभौ sky, रुत् कान्तिः light, हीनभा उपचयः extra, मुदिरे clouds, वल्क्षति white, दिष्टेन by luck, अग्रा best, विभौ भर्तरि उद्गमतां भामति गच्छतीति उद्धात् by the husband's departure, भवति त्वयि you, विदूरस्यभावो वैडूर्यं idea of distance, रुग् shadow, वल fold in the waist, क्षत्या loss, इरा वाणी speech, ही चित्रे exclamation of astonishment, तेनभेजातेन got.

This is addressed to the Nayaka, who is in the ninth stage of love. The mind is soaring in the sky, which has stars in it and white clouds without water. By fate, the departure of her husband has resulted in the loss of the folds in her waist. Her words are slurring. She has reached the ninth stage of love. These two Slokas together form one महावाक्यं. Visvesvara terms it श्लोकावृत्ति यमकं महायमकं.

अहीनभोगाभ रणादराय सदानयज्ञान्त कविग्रहाय ।

सभूति चेतो हरवीरकाय वरायते सज्ञ नमोऽक्षदाय ।। 122

अहीनभोगाभरणादराय सदानयज्ञान्तकविग्रहाय ।

सभूतिचेतोहरवीरकाय वराय ते सज्ञनमोक्षदाय ।।

(ईश्वरशतकं -52, 53) 123 महायमकं

अहीनभोगादिषु kingdoms, आभा glory, अक्षाणि senses, दयते make them run away, रणादराय fearless in the battle against Asuras, सदान with gifts, मृतो यज्ञस्त्वदक्षिणः, कं water, विग्रहाय shape of, सभूति great wealth, इतो from the world, अक्षदाय does not diminish.

वराय for a boon, सज्ञनानां among good people, मोक्षदाय for Moksha, अहीनामिना kings of snakes, भोगाः snakes, आभरणे in decoration, आदर pleasure, सदा always, नयं condition of the world, अन्तकं of Yama, विग्रहो

quarrel, सभूत्या with ashes, चेतोहरो win the mind, वीरक the name of a Gana.

Oh Haravirakaya! Oh, you are one the glory of whose kingdom does not diminish! You have control over all the senses. You always win and hence are fearless in wars against Asuras. You are the Yajamanamurti, the giver of gifts at the end of a sacrifice. You are Ashtamurti, with eight faces, including water. You haves splendid wealth, which you give away in this world. You make it easy for good people to cross over to Moksha. I pray to you.

You give boons to saintly people to get Moksha. You have pleasure in decorating your body with serpents like Vasuki, king of snakes. You have a quarrel with Yama. You are Yajamanamurti. You have a body smeared with ashes. You have attendants like the Gana, Viraka. I pray to you. These two Slokas constitute महायमकं.

त्रिपाद

पादत्रययमकन्तु न चमत्कारकारि (प्रत्युत दोषः) अतो न प्रयुक्तम् ।।

(काव्यप्रकाश -9.83)

The fault of पादत्रय यमकं is mentioned by Mahesvaracharya. It is not beautiful or clever. It is never used.. Vidyadhara too frowns on it, as mentioned earlier. But Dandi gives not one but three varieties of this type. Venkatadhvari too composed three Slokas of this type. Four classes of this type are: P1 =P2 =P3; P1 =P2 =P4: P1 =P3 =P4; or P2 =P3 =P4.

प्रभावतो नामन वासवस्य प्रभावतो नाम नवासवस्य ।
प्रभावतोऽनाम न वा सवस्य विच्छित्तिरासीत्त्वयि विष्टपस्य ।।

(काव्यादर्श -3.63) 124 त्रिपादयमकं

प्रभावतः shining, वासवः Indra, नामन to be bowed to, अनाम without disease, विष्टपस्य of the Earth, नाम प्रभावत् the brilliance of my description, नवासवस्य new wine, सवस्य of the Yaga, विच्छित्तिः destruction.

Some king is being praised that lives and sacrifices are not threatened when he is alive. Oh King! Your brilliance makes even Indra bow his head but your head is never bent. When you are the lord of this Earth. There is no hindrance to Soma Yaga and there is a new wine called Prabhavan. Some commentators think this is a description of Sri Krishna.

परंपराया बलवा रणानां धूली: स्थलीर्व्योम विधाय रुन्धन् ।
परं परायाबलवारणानां परं पराया बलवारणानाम् ।।

(काव्यादर्श -3.64) 125 त्रिपादयमकं

पराय very auspicious, बल्वा: stop the enemy with your strength, अबल्वारणानां killing feeble enemies, परंपराया: groups, स्थली: dust from the ground, व्योम sky, रुन्धन् dust from the ground, परं best, enemy army.

Oh very auspicious, powerful King! You have killed weak kings. In the battle-field, with your powerful elephant force, the dust raised has reached the sky and covered it. Then you conquered the enemy. According to a commentator more than one example of त्रिपादयमकं need not have been given.

न श्रद्दधे वाचमलज्ज मिथ्याभवद्विधानामसमाहितानाम् ।
भवद्विधानामसमाहितानाम् भवद्विधानामसमाहितानाम् ।।

(काव्यादर्श -3.65) 126 त्रिपादयमकं

अलज्ज शठ rogue, भवद्विधानां 1. men like you, 2. two forms at the time of inception, असमाहितानां 1. men of fickle mind, 2.life like a crooked serpent, मिथ्याभवद्विधानां those who tell lies like you.

This is being addressed by a lady to her dishonest Nayaka. Oh shameless one! I will never place trust in your words, uttered with subterfuge, which have two meanings like a crooked serpent and should not even be heard. You are like an enemy. You are unsteady of mind. This Sloka is त्रिपादयमकं.

सारसेनमहितापहारिका- सारसेनमहितापहारिका ।
सारसेन महिताप हारिका- ऽनन्तगा जयति साऽनघं रमा ।।

(लक्ष्मीसहस्रं -14.59) 127 त्रिपादयमकं

सारस कमल lotus, हारिका मनोहरिणी delightful, अहित अशुभ bad, अपहारी removes, सारस इन श्रेष्ठ best of Sarasa birds, महित पूजित worshipped, आप जल water.

Rama Lakshmi is the daughter of the Ocean. She is worshipped

with lotuses from the lakes. She is delightful. She removes what is bad. She is glorious in a beautiful form. Later she went to Vishnu. There are other meanings also given for this verse.

त्वं गतिं जननि यच्छ वैभवीमानयाऽमितरसामहो दयाम् ।
मानयामितरसामहोदयां मानयामि तरसा महोदयाम् ।।

(लक्ष्मीसहस्रं -14.60) 128 त्रिपादयमकं

गति वैकुण्ठधाम place in Vaikuntha, अमितरस give joy, सामह शान्तिनाशिनी destroy peace.

Oh mother! Give me a place in Vaikuntha and make me the happy recipient of your boundless pity. Do not take me to other Gods. It is for this that I am worshipping you so steadfastly.

देशजं या स्थानीयं

देश is place or region, and refers to division of the line into two or three parts. It is also called स्थानीयं.

द्विखण्डं

In द्विखण्डं, also called विभक्तपाद, the line is split into two halves. There are 30 varieties. Let B1 be the beginning and E1 the end of the first पाद.

In अन्तादिकं E1 = B2. In पृथक्पृथक् E3 = B4. In मध्य E2 = B3.

In समस्तज E1 = B2, E3 = B4; E1 =B1, E3 = B3; E1 = B1, E2 =B2; E3 = B3, E4 = B4. There are 15 varieties of समस्तज यमकं.

In वंश E1 = B2, E2 =B3, E3 = B4.

In चक्रक E1 = B2, E2 =B3, E3 =B4, E4 =B1.

In अर्धपरिवृत्ति E2 = B1, E4 = B3. There are 30 varieties of अर्धावृत्ति such as अन्तादिक -6, आद्यन्तक -6, सप्तम -2, अर्धपरिवृत्ति -5 and पादसमुद्रक -15. There are innumerable आवृत्ति varieties. They are not illustrated here as poets have not given examples or they are not pleasant.

There is no variety corresponding to श्लोकाभ्यास यमकं.

आदि

वनेऽवने वनसदां मार्गं मार्गमुपेयुषाम् ।

वाणैर्बाणैः समासक्तं शङ्केऽशं केन शाम्यति ।।

(किरातार्जुनीयं -15.10) 129 आदिद्विखण्डयमकं

अवने protection, मार्गं relating to deer, उपेयुषां running away, वणैः sound, अशं sorrow.

Harassed by my arrows, you are fleeing in this forest path of those men who protect the animals. I am wondering how the sound of my arrows can give you peace. This Sloka is पादादि यमकं.

हन्त हन्तरतीनां धीर धीरर्चिता तव ।

कामं कामन्दकीनीतिरस्या रस्या दिवानिशम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.2) 130 आदिद्विखण्डयमकं

कामन्दकनीतिः a book on Nyaya Sastra.

Oh, how nice! You, brave man! The enemies are killed. Day and night, your mind is engrossed in Danda Niti of Kamandaka's Niti Sastra.

आद्यन्त

यदानतोऽयदानतो न यात्ययं नयात्ययम् ।

शिवे हितां शिवेहितां स्मरामितां स्मरामि ताम् ।।

(देवीशतकं -49) 131 आद्यन्तद्विखण्डयमकं

यतो the whole wide world, अयं संसारी जनः worldly men, नयस्य of morality, अत्ययं insurrection, इतां got, ईहितं कामचेष्टा act of love, शिवे in Siva, for good, हितां अनुकूलतां assist.

I remember to pray to Durga. She takes the worldly men and women on the moral path. She is with Siva in an act of love. She assists me for good. This Sloka is व्यस्तपादाद्यन्त यमकं in which B1 =E2, E1 =B2, B3 =E4, E3 =B4. This Sloka is quoted in Mammata's Kavyaprakasa 9.358. Mahesvaracharya classifies it पादे पादे आद्यन्तिकं. Pradipa calls it आद्यन्तकं.

कलाऽपि नाऽस्याः केशानाऽमलभ्यत कलापिना ।

नयवता ethical, अयवता fortunate, गुह्यकाधिप Kubera, क्षियिभृत: Himalayas, अतिभृता filled, जगती Earth, Svarga and Patala.

Himalayas have new mines and the wealth of Kubera, King of Yakshas. By way of the Himalayas, moral and fortunate men find it always easy to conquer the Earth and even Svarga and Patala.

सुदृशो रसरेचकितं चकितं भवतीक्षितमस्ति मितं स्तिमितम् ।

अपि हासलवस्तवकस्तव कस्तुलयेत्र कामधुरां मधुराम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.4) 136 अन्तयमकं

मितं little, स्तिमितं तिभृतं motionless, लव: slight, कामधुरा कामस्य धू:, तुलयेत् weigh.

Oh lover! That motionless pretty woman is fond of you. Her fickle mind of is obvious from her glances. Her smiles and words are like a bunch of pretty flowers. Who has the courage to weigh your beautiful smile? .

उद्वेजयति भूतानि तस्य राज्ञः कुशासनम् ।

सिंहासनवियुक्तस्य तस्य क्षिप्रं कुशासनम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.8) 137 अन्तयमकं

कुशासनं bad laws, seat of grass.

When the king was on the throne, his bad reign oppressed the people. When he left the throne, immediately, he has to take a seat on Kusa grass. Vamana calls this एकान्तरितपादान्त यमकं.

अनन्तमहिमव्याप्तविश्वां वेधा न वेद याम् ।

या च मातेव भजते प्रणते मानवे दयाम् ।।

(देवीशतकं -1) 138

Even Brahma does not know Devi, whose greatness is spread all over the world. She is the mother and shows pity to those men who bow to her. This is the first Sloka in Anandavardhana's Devisataka. It is quoted by Mammata in Kavyaprakasa 9.357. This verse in अन्त यमकं has E2 = E4

वृंदं विरजे नवमालिकानां पुष्पैर्विसृष्टं नवमालिकानाम् ।

विभ्राजि कंठे नवमालिकानां कलोत्तरस्वान वमाऽलिकानाम्।।

(चित्रप्रपञ्चं -18) 139 अन्तयमकं

नवमालिका a flower, अनवमं beautiful, अलि bees, वमा: प्रकाशका: brighten.

The bunches of new Navamalika flowers are splendid. The sweet sound of the buzzing of the bees is melodious. Visvesvara terms it पादद्वयांतक यमकं.

अन्तादि

नारीणामलसं नाभि लसन्नाभि कदम्बकम् ।

परमासेत्रमनङ्गस्य कस्य नो रमयेन्मनः ।।

(काव्यालङ्कार -3.24) 140 अन्तादियमकं

अलसं moving slowly, नाभि without fear or navel, लसन् charming.

A man is describing a group of women. Whose mind is not pleased by a group of women with beautiful navels moving leisurely with fear due to their sex. They are the chief weapon of Kama.

पल्लवोदिततताम्रेण तताम्रेण ततस्ततः ।

प्रसीदमधुनाऽनेन धुनानेन मनः क्रुधः ।।

(चित्रप्रपञ्चं -16) 141 अन्तादियमकं

तताम्या spreading flowers, मनः anger, धुनानेनं shake, मधुना by Spring.

This was said by a Sakhi. With red colour of the leaves and the abundance of flowers everywhere, extinguish your anger with the advent of Spring. Visvesvara terms it अन्यपादान्तादि यमकं.

समस्त

पुष्यन्विलासं नारीणां सन्नारीणां कुलक्षयम् ।

आ कल्पं वसुधासार सुधासार जगज्जय ।।

(काव्यालङ्कार -3.26) 142 समस्तयमकं

वसुधासार king, सुधासार shower of Amrita, पुष्यन् strengthening.

Oh King, may you be victorious in the whole world till the end of

the Kalpa! May you shower Amrita while sporting with damsels! May you destroy the families of grieving enemies! This Sloka is समस्त यमकं of which there are 4 varietie. Here E1 =B2, E3 =B4.

मुदा सेनामुदासेनादसौ तामसमञ्जसम् ।

महीनाथमहीनाथ जयश्रीरालिलिङ्ग तम् ।।

(काव्यालङ्कार -3.37) **143** समस्तयमकं

महीनाथ king or snake, इनात् by being the lord, उदास चिक्षेप, असमञ्जस here and there.

On the Earth and in Patala Loka, this king pulverised the enemy's armies near their commander. How? Here and there. Victory embraced the king after this. This Sloka is समस्त यमकं. Here B1 =E1, B3=-E3.

यत्त्वया शात्रवं जन्ये मदायतमदायत ।

तेन त्वामनुरक्तेयं रसायत रसायत ।।

(काव्यालङ्कार -3.38) **144** समस्तयमकं

जन्ये न, अदायत आलूयत cut, अयता गता went, अयतं vast, आयतरस: त्वत्प्रति दीर्घाभिलाषा long cherished desire for you.

Some one is telling the king. In the battle you cut down the enemies. So you obtained this Earth, which had a long-cherished desire for you. How did you get it? By crushing the vast enemy force. Or, by your blossoming pride. This Sloka is समस्त यमकं. Here B2 =E2, B4=-E4

रसासार रसासार विदा रणविदारण ।

भवतारम्भवतारं महीयतमहीयत ।।

(काव्यालङ्कार -3.39) **145** समस्तयमकं

दैहे रसासार हे भूश्रेष्ट Oh, best on Earth, रसानां शृङ्गारादीनां आसार वेगवर्ष तुल्य like heavy rain of love, रणविदारण breaker of battles, विदा by a learned man, आर enemy, मह्यं पृथिव्यां यतं सम्बद्ध relating to the Earth.

Oh, best man on Earth! You are like a heavy downpour of rain in love arts. You are learned. After the commencement of any work, you are tenacious. You have belittled the enemy. The enemy has now been

banished from palaces. This Sloka is समस्त यमकं. Here B1 =E1, B2 =E2, B3=-E3, B4 =E4

बलाकाशबलाकाशसमुद्भवसमुद्भवः ।

घनानेहा घना नेऽहा मता वरमताऽवरम् ।।

(चित्रप्रपञ्चं -13) 146 समस्तयमकं

बलाक string of cranes, समुद्भवः happening, समुत् प्रीतिः affection, भव your family, घनाना dense, अनेहा proper time, अरं quickly, इता going, ईहा desire.

This is said by a Nayika to her lover who is getting ready for a journey. In the sky the flights of cranes are seen inducing pleasure. Have love for your family and desist from your journey. Visvesvara terms it अर्द्धसमपाद यमकं.

वंश

ग्रीष्मेण महिमानीतो हिमानीतोयशोभितः ।

यशोऽभितः पर्वतस्य पर्व तस्य हि तन्महत् ।।

(काव्यालङ्कार -3.29) 147 वंशयमकं

ग्रीष्म summer, महिमा माहात्म्यं summer, शोभितः राजितः.

In Summer, the greatness of the mountain is manifest. The flow of water from the melting snow on all sides is the proof of the glory of the mountain. This Sloka is वंश यमकं. Here E1 =B2, E2 =B3, E3 =E4.

चक्रक

सभाजनं समानीय स मानी यः स्फुटन्नपि ।

स्फुटं न पिहितं चक्रे हितं चक्रे सभाजनम् ।।

(काव्यालङ्कार -3.31) 148 चक्रकयमकं

सभाजनं looking handsome, courtiers, मानी मनस्वी proud lover, चक्रे राष्ट्रे did or in the kingdom, पिहितं hidden, secretly, स्फुटं openly.

That excellent, handsome king summoned his courtiers, listened to their advice with great deliberation and carried out good deeds in the kingdom covertly, not overtly, at some trouble to himself. This Sloka is

चक्रक यमकं. Here E1 =B2, E2 =B3, E4 -B1.

The first half of the first Pada is repeated in the last half of the fourth Pada. Even though this has been noticed by earlier authors it has not been stated anywhere.

ततो रसादशान्तेन दशान्तेन कलापिना ।

कलापिना तदासेवि तदासे विततोरसा ।।

(हरविजयं -43.198) 149 चक्रकयमकं

दशा: the condition of the enemy forces, अन्तेन विनाशेन by destruction, कलापिना with a peacock's feather, विततोरसा with a broad chest.

At a time when the enemy force was in a bad condition, a brave warrior called Dasanta, who was restless, who had a broad chest and had a peacock's feather stuck in his dress, attacked with great vitality. This verse is चक्रक यमकं. Rajanaka Ratnakara calls it संदष्टयमकं.

अर्धपरिवृत्ति

ससार साकं दर्पेण कन्दर्पेण ससारसा ।

शरन्नवाना बिभ्राणा नाविभ्राणा शरं नवा ।।

(काव्यालङ्कार -3.35) 150 अर्धपरिवृत्तियमकं

साकं सार्धं with meaning, दर्पेण swiftly, ससारसा with Sarasa birds, अना chariots, नवाना new chariots, शर grass, वीनां पक्षिणां भ्रण: विभ्राण: with chirping of birds.

This is a description of Sarat season. Sarat season has spread along with Kama. How is it? It has come with Sarasa birds, new chariots, fresh grass and chirping of birds. This verse is अर्धपरिवृत्ति यमकं. Here B1 =E2, E1 =B2, B3 =E4, E3 =B4.

घनस्तनितवाद्येन तवाऽऽद्येन घनस्तनि ।

न मानसेवा तायेत वातायेत न मानसे ।।

(चित्रप्रपञ्चं -17) 151 अर्धपरिवृत्तियमकं

घन clouds, स्तनितं thunder, आद्यं उत्सवं festival, आद्यत्वं वर्षारंभं beginning of rainy season, घनस्तनि having breasts, मानसेवा anger, वातायेत unsteady like

the wind.

The Nayaka says this. The rainy season has begun like a festival with thunder and clouds. Oh woman with big breasts! Calm your mind,.which is unsteady as though it is tossed about by the wind. Cast aside your petulance. Visvesvara terms it व्यस्ताद्यन्त यमकं.

त्रिखण्डं

In त्रिखण्डं the line is split into three parts. There are 30 varieties. Ten varieties exist for each of आदि, मध्य and अन्त by repetition in the proper order. They have the same names as for समस्तपाद varieties, like मुख संदंशादिः. Only the last variety is important. There is no variety corresponding to श्लोकाभ्यास यमकं.

Let B1, M1 and E1 be the beginning, middle and end divisions of the first पाद. These are repeated. A Sloka in अनुष्टुब् metre has 8 letters. A threefold division leads to an unequal number of letters in the parts.

साऽधुना साधुना तेन राजताऽराजताऽऽभृता ।
सहितं सहितं कर्त्तुं सङ्गतं सङ्गतं जनम् ।।

(भामहालङ्कार -2.11) 152 आदिमध्यत्रिखण्डयमकं

She wanted to do good to good people now along with the Sadhu. This is आदिमध्य यमकं.

स रणे सरणेन नृपो बलिताबलितारिजनः ।
पदमाप दमात्स्वमतेरुचितं रुचितं च निजम् ।।

(काव्यालङ्कार -3.53) 153 आदिमध्यत्रिखण्डयमकं

सरण horses, बलिता strong.

This king has surrounded the enemy army with his strong forces. Because he had full control over his senses and over prancing horses and other mounted animals, he obtained the position he desired in the battle.

घनाघ नायं न नभा घनाघनानुदारयन्नेति मनोऽनु दारयन् ।
सखेऽदयं तामविलास खेदयन्नहीयसे गोरथवा न हीयसे।।

(काव्यालङ्कार-3.54) **154** आदिमध्यत्रिखण्डयमकं

घनाधन बहुपाप great sinner, नभा: month of Bhadrapada, उदारयन् extending, व्यहीयसे सर्पायते are like a snake, हीयसे एवासि you are like that.

A friend is telling this to a traveller in the rainy season. Oh great sinner! You are a sinner because you have not gone home. This is the month of Bhadrapada. In this month clouds full of water are spreading all over the sky and torturing the minds of those women who are deserted. Pitilessly abandoning your wife, you are like a snake. Or you are a bull.

न प्राप्तं विषमरणं प्राप्तं पापेन कर्मणा विषमरणं च ।

न मृतो भागीरथ्यां मृतोहमुपगुह्य मन्दभागी रथ्याम् ।।

(काव्यमीमांसा -5) **155** मध्यान्तत्रिखण्डयमकं

I bewail that by my bad deeds I could not die on the battle-field but died by poison. Instead of dying on the bank of the Ganges, I died in an ordinary lane. Rajasekhara quotes this Sloka as an example of the work of a शब्दालङ्कार कवि.

असतामहितो युधि सारतया रतया ।

स तयोरुरुचे रुरुचे परमेभवते भवते ।।

(काव्यालङ्कार -3.55) **156** अन्तत्रिखण्डयमकं

हे उरुरुचे with widespread radiance, रुरुचे causes you joy, रतया with strength, महित: पूजित: worshipped, परमा best.

Oh you with radiance shining far and wide! You are worshipped in this fight for destroying evil men. Some hero with great strength and huge elephants has developed a liking for you.

उपोढरागाप्यबला मदेन सा मदेनसा मन्युरसेन योजिता ।

न योजितात्मानमनङ्गतापिताङ्गतापि तापाय ममाद्य नेयते ।।

(काव्यादर्श -3.52) **157** अन्तादित्रिखण्डयमकं

मदेन by youth or wine, उपोढरागा with increased ardour, मदेनसा by my fault, मन्युरसेन under the influence of anger, आत्मा natural disposition.

My lover's longing increased under the influence of youth or wine.

Still she was angry with me because of my fault. When she is like this she is the cause of my distress. She is is th cause of my and Kama's affliction. Dandi classifies this Sloka as समुद्गक. Bhoja classifies this Sloka as काञ्ची. Rudrata's classification would be अन्तादि त्रिखण्ड यमकं. This divergence in classification can be noticed elsewhere also.

पिशिताशिनामनुदिशं स्फुटतां स्फुटतां जगाम परिविह्वलता ।

ह्वलता जनेन बहुधा चरितं चरितं महत्त्वरहितं महता ।।

(रावणवधं -10.8) **158** अन्तादित्रिखण्डयमकं

पिशित flesh, परिविह्वल्ता परिविक्लवता very distressed, ह्वल्ता moving.

The distress of the Rakshasas running away in all directions was clearly noticeable. An act done by a courageous man in running away is caused by fear and devoid of greatness. Bhatti calls this काञ्ची यमकं.

सायका सायकालीनऽमस्य कामस्य कामिनः ।

मानिनीऽऽमानिनीषंसि निघ्नतो निघ्नतोदयः ।।

(चित्रप्रपञ्चं -10) **159** आदित्रिखण्डयमकं

सायका arrows, साय ओघजं causes pain, सायम evening, सायकाल्नं कामिनो निघ्नतोदयं, आमानिनीषं रत्यानेतुमिच्छंती desires to bring for intercourse, निघ्नतो विध्यतो.

The Sakhi suspected indecisiveness in the Nayika and said this to her. You are being harassed by love's arrows which is causing pain. Proud woman, you desire to bring the Nayaka for intercourse. Visvesvara also terms it पादादि यमकं.

वरोरुचिरतासीमा वरोरु वशगस्तव ।

मानिन्येह त्वया चित्तऽऽमानिन्ये किं कठोरता ।।

(चित्रप्रपञ्चं -14) **160** आदित्रिखण्डयमकं

रुचिरता beauty, सीमा limit, वरोरु वरोदत्ता one who has received a boon, आमानिन्ये प्रापिता reached.

This is said by a Sakhi to a proud Nayika. Oh proud woman who has

reached the limit of beauty! Because you have received gifts, you have become proud. Do not be harsh. Visvesvara also terms it अन्यपादादि यमकं.

अन्वयं

In अन्वयं a line is divided into four parts. Let A1, A2,A3 and A4 be the four consecutive parts of the first पाद. Five subdivisions of समस्तपाद यमकं also occur here - वक्त्रा, शिखा, माला, मध्यं and काञ्ची along with आद्यन्तं.

वक्त्रा

घनाघनाभिनीलानामास्थामास्थाय शाश्वतीम् ।

चलाचलापि कमले लीनालीनामिहावली ।।

(काव्यालङ्कार -3.41) 161 पाद वक्त्रायमकं

घना dense or clouds, आवली row, लीना broken, चलाचल twitching.

The bees are aligned in arrow on the lotus. The line is tremulous and black like dense clouds and is engaged on a permanent business. Here A1 =B1, A2 =B, A3 =B3, A4 =B4.

शिखा

यासां चित्ते मानोऽमानो नारीर्भूयोऽरं ता रन्ता ।

सोरप्रेमा सन्नासन्ना जायेतैवानन्ता नन्ता ।।

(काव्यालङ्कार -3.42) 162 पाद शिखायमकं

सन्ना quickly, अरं quickly, रन्ता pleasant, मान ego, अमानो very much, नन्ता नम्र bowing.

Good people are soon born again. How? Many pleasant women close by with large egos are steadily enamoured of good people. Here C1 =D1, C2 =D2, C3 =D3, C4 =D4.

माला

भीताभीता सन्नासन्ना सेना सेनागत्यागत्या ।

धीराधीराह त्वा हत्वा संत्रासं त्रायस्वायस्वा ।।

(काव्यालङ्कार -3.43) 163 पाद मालायमकं

आधीर one who causes sorrow, अभीता comes in front, सन्ता with distress, अगत्या not going, सन्त्रासं not going, त्रायस्व deliver us, स्वं wealth, आय: त्वत्सकाशाद् आगमनमेव स्वं आयस्वा coming in front of you itself is a fortune.

A messenger is addressing a king. Oh fearless king! The bemoaning enemy army tells this to my lord. How? Afraid, with sorrow, nearby in front and having come, not moving. What do they say? Coming in front of you itself indicates riches. Save us from fear! Here A1 =B1, C2 =D2, C3 =D3, C4 =D4. This is very much like आवलि.

मध्यं

सन्तोऽवत बत प्राणानिमानिह निहन्ति नः ।

सदाजनो जनोऽयं हि बोद्धुं सदसदक्षमः ।।

(काव्यालङ्कार -3.45) 164 पाद मध्ययमकं

अवत protect, सदाजन: सतां क्षेप्ता protector of good men, अक्षम: incompetent.

Some one is saying this. Oh good men! Protect our lives as these wicked people, who despise good men and do not know what is proper and what is improper, are killing us. This Sloka is मध्य यमकं. Here B1 =C1, B2 =C2, B3 =C3, B4 =C4.

आद्यन्तं

दीना दूनविषादीना शरापादिरभीशरा ।

सेना तेन परासे ना रणे पुञ्जीवितेरणे ।।

(काव्यालङ्कार -3.46) 165 पाद आद्यन्तयमकं

न: man, परासे क्षिप्ता killed, पुञ्जीविते क्षिप्तारि killed enemies, दीन: humble, दून: परिताप: remorse, अपादिता got, शर: हिंसा harm.

Some one is saying this. Oh man! This extraordinary man cut to pieces the enemy army in battle, where men lost courage and were dying. Here A1 =D1, A2 =D2, A3 =D3, A4 =D4.

काञ्ची

या मानीतानीतायामा लोकाधीरा धीरालोका ।

सेनासन्नासन्ना सेना सारं हत्वाह त्वा सारम् ।।

(काव्यालङ्कार -3.47) 166 पाद काञ्चीयमकं

स अरं सारं with enemy, सारं important item, मानी मनस्विनी, इता is, आयामा vast, स इना सेना with their commander, असन्ना with enthusiasm.

A messenger is informing the king about his army. Your army, having vanquished the enemy, informs you this. With its commander, your army instills fear in the vast enemy force. It is enthusiastic and close by. In काञ्ची यमकं, A1 =D1, B1 =C1, A2 =D2, B2 =C, A3 =D3, B3 =C3, A4 =D4.

वक्त्रं बिभ्रत्युपहितचन्द्रायासं या संमोहनप्रशमनसूर्याकारा ।
कारानीतामरमरिमाचिक्षेप क्षेपत्यक्ता रणभुवि सा वः पायात् ।।

(देवीशतकं -35) 167 पाद काञ्चीयमकं

उपहित given, अयासः ग्लानिः diminution, वक्त्रं face, संमोहः confusion, क्षेपत्यक्ता without breaking, कारा prison, आचिक्षेप आजुहाव cut.

She has a face the radiance of which has been reinforced by a diminution in the radiance of Chandra. She dispels illusions as the Sun dispels darkness. She kills the enemies of the Gods, who were kept in prison. On the battle-field, she has no fear. May she protect us!

अव्यपेत

Dandi classifies पादयमकं into three main groups, अव्यपेत, व्यपेत and व्यपेताव्यपेत.

आदि एकपाद

माऽनेन मानेन सखि प्रणयो भूत् प्रिये जने ।
खण्डिता कण्ठमाश्लिष्य तमेव कुरु सत्रपम् ।।

(काव्यादर्श -3.4) 168 आदि एकपादयमकं

The Sakhi is telling a Khandita Nayika. Please do not behave in love like this, with anger. Put him at ease by clasping his neck.

आदि द्विपाद

मधुरं मधुरम्भोजवदने वद नेत्रयोः ।

विभ्रमं भ्रमरभ्रान्त्या विडम्बयति किं नु ते ।।

(काव्यादर्श -3.8) 169 आदि द्विपादयमकं

Oh lotus-faced woman, tell me! Is the sweet movement of your eyes similar to, or making fun of, bees flying about in Spring?

कथं त्वदुपलम्भाशाविहताविह तादृशी ।

अवस्था नालमारोढुमङ्गनामङ्गनाशिनी ।।

(काव्यादर्श -3.12) 170 अन्त द्विपादयमकं

उपलम्भ obtain, अङ्गनाशिनी causes loss of speech, आरोढुं अभिभवितुं cause.

अभिलाषश्चिन्तास्मृतिगुणकथनोद्वेगप्रलापाश्च ।

उन्मादोऽथ व्याथिर्जडता मृतिरिति दशात्र कामदशाः ।।

(साहित्यदर्पण -3.195) **171**

How is that disconsolate woman, who has lost all hope of meeting you, not having her speech and limbs overpowered and destroyed by her intense love for you? The answer is "Yes". According to Jagannadha, अभिलाषा is the first of ten stages of love.

आदि त्रिपाद

विशदा विशदामत्तसारसे सारसे जले ।

कुरुते कुरुतेनेयं हंसो मामन्तकामिषम् ।।

(काव्यादर्श -3.14) 172 आदि त्रिपादयमकं

विशन्तः गाहमानाः, विशदा शुक्ला white, कुरुतेन harsh sound, अन्तकामिषं food of Yama..

In this pleasant place, proud Sarasa birds are entering the water in the lake and playing. They sound harsh to me, who is suffering from the pangs of separation. Their sound inflames my desire. It appears as though Yama will take me for his food.

मानिनी मा निनीषुस्ते निषङ्गत्वमनङ्ग मे ।

हारिणी हारिणी शर्म तनुतां तनुतां यतः ।।

(काव्यादर्श -3.16) **173** आदि त्रिपादयमकं

निषङ्गत्वं तूणीरभावं, निनीषुः wishes to offer, हारिणी bedecked with a garland, pleasant, तनुतां leanness, give, शर्म शुखं happiness.

Oh Kama, I wish to supplicate you. I am decked with garlands. So I am beautiful. This lover of mine has become very thin due to separation in love-anger. May he be favourable to me !

आदि चतुष्पाद

सरसां सरसां परिमुच्य तनुं पततां पततां ककुभो बहुशः ।

सकलैः सकलैः परितः करुणैरुदितै रुदितैरिव खं निचितम् ।।

(रावणवधं -10.4) **174** आदि चतुष्पादयमकं

परिमुच्य leaving, पततां going, of birds, सकलैः full, sweet, निचितं spread.

The sweet sound of birds, with their bodies drenched in the lakes and flying in all directions, were filling the sky conveying compassion. Bhatti calls this पादादि यमकं. The metre is तोटक वृत्तं.

रमणी रमणीया मे पाटलापटलांशुकाः ।

वारुणीवारुणीभूतसौरभा सौरभास्पदम् ।।

(काव्यादर्श -3.18) **175** आदि चतुष्पादयमकं

वारुणी West, wine, पाटला cloth, like a flower, आपाटलं दुकुलं, रमणी woman, रमणीया fit for dalliance.

The Western direction (or wine) is red with the Sun's rays. Red like that, wearing a slightly red cloth and Patala flowers bearing a pleasant fragrance, this woman is fit for me.

व्यपेत

आदि द्विपाद

मधुरेणदृशां मानं मधुरेण सुगन्धिना ।

सहकारोद्गमेनैव शब्दशेषं करिष्यति ।।

(काव्यादर्श -3.20) **176** व्यपेतादि द्विपादयमकं

शब्दशेषं with only sound remaining.

Spring is very pleasant with the fragrance of drops of honey and the aroma of mango flowers. This will convert into mere sound the residual love-anger my doe-eyed sweetheart is still left with.

सकालापोल्लसनया कलापिन्या नु नृत्यते ।
मेघाली नर्तिता वातैः सकलाऽपो विमुञ्चति ।।

(काव्यादर्श -3.22) 177 व्यपेतादि द्विपादयमकं

In this rainy season, the peacocks are spreading their tails and dancing. The masses of clouds buffeted by wind are pouring rain in sheets.

आदि त्रिपाद

करेण ते रणेष्वन्तकरेण द्विषतां हताः ।
करेणवः क्षरद्रक्ता भान्ति संध्याघना इव ।।

(काव्यादर्श -3.26) 178 व्यपेतादि त्रिपादयमकं

अन्तकरेण by the destroyer, करेण by hand, करेणवः elephants, घनाः clouds.

Oh king, in the battle, your hand, which destroys everything, killed the enemy's elephants, whose blood is flowing. It has the red appearance of clouds at the time of sunset.

पातु वो भगवान् विष्णुः सदा नवघनद्युतिः ।
स दानवकुलध्वंसी सदानवरदन्तिहा ।।

(काव्यादर्श -3.28) 179 व्यपेतादि त्रिपादयमकं

सदानं with ichor, वरदन्तिनं the best of elephants, named Kuvalayapida.

Bhagavan Vishnu has the hue of new rain-bearing clouds. He killed all Danavas and the elephant called Kuvalayapida. May he protect you!

आदि चतुष्पाद

कमलेः समकेशं ते कमलेर्ष्याकरं मुखम् ।
कमलेख्यं करोषि त्वं कमलेवोन्मदिष्णुषु ।।

(काव्यादर्श -3.29) 180 व्यपेतादि चतुष्पादयमकं

कं body, man, कमलेर्ष्याकरं cause jealousy in the lotus, कमला Lakshmi.

Oh beautiful woman! You have hair black like a swarm of bees.

Your lotus face induces jealousy in the lotuses. You equal Lakshmi. Which man does it leave among the sane? You inflame everybody!

भ्रमर द्रुतपुष्पाणि भ्रम रत्यै पिबन् मधु ।

का कुन्दकुसुमे प्रीतिः काकुन्दत्वा विरौषि यत् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.5) 181 व्यपेतादि चतुष्पादयमकं

Oh bee! You are drinking honey for love. You are flying among the flowers of trees. What affection do you have for the Kunda flowers? Vamana calls this पादादि यमकं.

आद्यन्त

दूनास्तेऽरिबलादूना निरेभा बहु मेनिरे ।

भीताः शितशराभीताः शङ्करं तत्र शङ्करम् ।।

(किरातार्जुनीयं -15.31) 182 व्यपेताद्यन्तयमकं

दूनाः troubled, ऊना fierce, निरेभा निःशब्दाः silent, शितैः sharp, अभीताः अभिव्याप्ताः spread, शङ्करं happy at the words of safety, of Siva.

The Pramathas were suffering from the sharp arrows of Arjuna and were silent. They had less strength than the enemy. They did not regard highly the assurances of safety uttered by Siva.

अवद्यन्पत्रिणः शंभोः सायकैरवसायकैः ।

पाण्डवः पर्चक्राम शिक्षया रणशिक्षया ।।

(किरातार्जुनीयं -15.37) 183 व्यपेताद्यन्तयमकं

अवसायकैः अवसानकरैः , पत्रिणः arrows, शिक्षया by teaching a lesson.

Arjuna broke the arrows of Siva by an arrow which terminates all. He started to stride with enthusiasm caused by practice in the battle.

सादरं युध्यमानापि तेनान्यनरसादरम् ।

सा दरं पृतना निन्ये हीयमाना रसादरम् ।।

(शिशुपालवधं -19.23) 184 आद्यन्तयमकं

सादरं close by, अरं suddenly, रसाद् swiftly, हीयमाना अपकृष्यमाना injuring, सा

the battle, तेन by Pradyumna, सादं motionless, राति gives, दरं fear, निन्ये led.

Sisupala's army was unwilling to fight even when the battle was close by because it was swift. Pradyumna rendered that army immobile with fear.

वाजिनः शत्रुसैन्यस्य समारब्धनवाजिनः ।
वाजिनश्च शरा मध्यमविशन्द्रुतवाजिनः ।।

(शिशुपालवधं -19.62) 185 आद्यन्तयमकं

द्रुतवाजिनः moving speedily, वाजिनः 1. arrows with feathers, 2. horses, नवा never seen before, आजिः battle.

A battle, the like of which was never seen before, began with swift horses and arrows with feathers piercing the enemy army.

सर स्वतिप्रसादं मे स्थितिं चित्तसरस्वति ।
सरस्वति कुरु क्षेत्रकुरुक्षेत्रसरस्वति ।।

(देवीशतकं -50) 186 आद्यन्तयमकं

सरस्वति Goddess, river, स्वति प्रसादं very good favour, सर go, स्वति पूजने, सरस्वान् Ocean or river, क्षेत्र my body is the battlefield Kurukshetra where the Sarasvati River flows, चित्तसरस्वति चित्तसागरे the Ocean of the mind, स्थितिं steadiness.

Oh Goddess Sarasvati, favour me very much! I pray to you. Make my turbulent mind, which is like the Ocean, placid and steady. Oh Sarasvati River of Kurukshetra, make my body, which is the battle-field of the senses, your residence. This is quoted by Mammata in his Kavyadarsa 9.358. Mahesvaracharya calls this Sloka आद्यन्तिकयोरन्त्यादिकयोश्च समुच्चयः.

राजितस्तेन सौर्याख्यो हत्वारेर्बलराजितः ।
राजितस्तेजसा सोऽभूत् संप्राप्तोन्नतिराजितः ।।

(कप्फिणाभ्युदयं -18.133) 187 आद्यन्तयमकं

This Sloka is आद्यन्त यमकं.

कामस्य जेतुं कामस्य सायकैरवसायकैः ।

ज्यायारवमिव ज्याया ऽनलिक्षतत्रिश्वन ऽत्रलिः ।।

(चित्रप्रपञ्चं -11) **188** आद्यन्तयमकं

ज्याया bow-string, अलिक्षत् प्राप्तवान् got.

This is said by the Sakhi to the Nayika. The bees are the bow-string of Kama. The bow-string makes a sound like the buzzing of bees. Kama's arrows help him. You are burning with the fire of Kama. Visvesvara terms it पादाद्यन्त यमकं.

पिता सुराणां क्षपितासुराणां भवस्यनूनं विभवस्य नूनम् ।

खराजितानां मुखराजितानां सदाशिव त्वं तु सदा शिवत्वम् ।।

(ईश्वरशतकं -51) 189 आद्यन्तयमकं

क्षपित killed, पिता creator, नूनं surely, अनूनं uncertain, खे in the sky, मुखरैः detractors, शिवत्वं idea of prosperity.

Oh Sadasiva! You always kill Asuras. You are certainly the creator of the wealth of Gods, who wander in the sky. You are the personification of happiness. You defeat those who talk ill of you. Avatarakavi calls this Sloka सर्वपादाद्यन्त यमकं.

सायके ताटकारेतेः सुबाहुरवसायके ।

सायकेऽस्याहुतिरभूत् वह्न्याभे रंहसायके ।।

(चित्रबन्धरामायणं -1.52) 190 आद्यन्तयमकं

रंहसा fast, अयेन ना सहेति सायके cannot bear it, सायके arrows, अवसायके शत्रीणामवसानकरिणि kills enemies, वह्न्याभे अग्निसदृशि like fire, अस्य Rama's, आहुतिः रामशराग्निना दग्धः he was burnt by the fire of Rama's arrows.

Subahu was burnt by the fire of Rama's arrows.

मध्यान्त

भीमास्त्रराजिनस्तस्य बलस्य ध्वजराजिनः ।

कृतघोराजिनश्चक्रे भुवः सरुधिरा जिनः ।।

(शिशुपालवधं -19.112) 191 मध्यान्तयमकं

जित: Sri Krishna, आजि: battle, सरुधिरा with blood.

Sri Krishna, who had taken the Avatara of Mahavira, attacked the enemy army with various frightful missiles. The battle was splendid with banners flying, The ground was splattered with blood. Mallinatha calls it चतुष्पाद यमकं.

हृदि लसमान समा नो ह्रियते ते शाश्वती समान समानः ।
कात्र समानसमानः करोप्यतस्त्यान्धकास मानसमा नः ।।

(ईश्वरशतकं -93) 192 मध्यान्तयमकं

अन्धकास killer of Andhakasura, समान to be worshipped, समा years, सम: आन: equal life, समान् with wealth, समान: अतुल्य: unequaled, मानसमा चेत:शोभा radiance of consciousness, अतस्त्या अत आगता so he came.

Oh killer of Andhakasura! Your eternal worship is dancing in our hearts. Whom can you not make wealthy? You are unequaled in this. Give us the radiance of our consciousness. Avatarakavi calls this Sloka पादान्त यमकं.

कमलभ्यमलीकविधौ कमलं वय आननशोकमलं कमलम् ।
कुरुषे न विशङ्कमलं कमलं सवितेन लसत्कमलं कमलम् ।।

(ईश्वरशतकं -95) 193 मध्यान्तयमकं

कं 1. water, 2. of Brahma, अलीकविधौ with Chandra on the head, आननशोकमलं , सविता Sun, कमला Lakshmi.

The water of Ganga is difficult to get because of Chandra on the head of Siva. Why does not Brahma's face be watery? You make every one go into a rhapsody as the Sun renders the lotus, where Lakshmi dwells. The metre is तोटक वृत्तं. Avatarakavi calls this Sloka सर्वपादान्त यमकं.

मध्य

अप्यशक्य तया दत्तं दुःखं शक्यन्तरात्मनि ।

बाष्पो बाहीकनारीणां वेगवाही कपोलयोः ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.6**)** **194** मध्ययमकं

अशक्यं unbearable, शकीनां among Sakas.

You have inflicted insufferable sorrow on the Saka women. The tears of the Bahika women is flowing in torrents on their cheeks. Vamana calls this पादमध्य यमकं.

दधतमाकरिभिः करिभिः शतैः समवतारसमैरसमैस्तटैः ।

विविधकामहिता महिताम्भसः स्फुटसरोजवना जवना नदीः ।।

(किरातार्जुनीयं -5.7**)** **195** मध्ययमकं

क्षत lost, समवतारसमैः तीर्थसमैः bathing places, fords, तटैः रोधोभिः banks, कामहिताः favourable, सरोजवनाः lotus fields, जवनाः fast flowing.

In the Himalayas there are many rivers flowing swiftly. On their banks are mines of gems levelled by elephants, which look flamboyant. These rivers have fords and places of pilgrimage as well as forests of lotuses.

पृथुकदम्बकदम्बकराजितं ग्रथितमालतमालवनाकुलम् ।

लघुतुषारतुषारजलश्च्युतं घृतसदानसदाननदन्तिनम् ।।

(किरातार्जुनीयं -5.9**)** **196** मध्ययमकं

तमाल a tree, तुषार snow, ice, सदान with ichor.

The Himalayas are full of Tamala forests resembling garlands of very large Kadamba flowers. The rivers have ice-cold water with pellets of ice. The place is full of beautiful elephants in rut.

नवपलाशपलाशवनं पुरः स्फुटपरागपरागतपङ्कजम् ।

मृदुलतान्तलतान्तमलोकयत्स सुरभिं सुरभिं सुमनोभरैः ।।

(शिशुपालवधं -6.2**)** **197** मध्ययमकं

पलाश leaves, पलाशवनं forest of Palasa trees, पराग pollen, परागत spread, तान्ताः faded, सुमनोभरैः flowers, सुरभि 1. sweet smell, 2. Spring season.

Sri Krishna saw in front of him a forest of Palasa trees, with new

leaves, lotuses with pollen broadcast all over the place, and fragrant, soft flowers on creepers, which displayed the beauty of Spring. This is a description of Vasanta Ritu, Spring. The metre is द्रुतविलम्बितं वृत्तं. The first two letters are dropped and the next three letters are repeated in each पाद.

मध्यान्त

ये वा मन्दरवपुषं ममर्द मातङ्गवरममन्दरवपुषम् ।
कान्तां चाप धराद्यः क्षपितो येनाङ्गजोऽपि चापधराद्यः ।।

(युधिष्ठिरविजयं -1.2) 198 मध्यान्तयमकं

वाशब्दः समुच्चये । यो वा यश्च महादेवो मातङ्गवरं गजवरम् । गजासुरमित्यर्थः । ममर्द । अमर्दयदित्यर्थः । किंविशिष्टं मातङ्गवरम् । मन्दरवपुषं मन्दरगिरिवद्वपुर्यस्य स तादृशम् । पुनः किंविशिष्टम् । अमन्दरवपुषं अमन्दो यो रवः शब्दस्तं पुष्णातीति अमन्दरवपुट् तादृशम् । यद्वा - य ईश्वरो वामं प्रतीपं वैरिणं मातङ्गवरं गजवरं ममर्द । "वामौ वल्गुप्रतीपौ द्वौ" इत्यमरः । किंविशिष्टम् । दरवपुषं दरो भयं वपुर्यस्य स तादृशम् । मूर्त दरमिवेत्यर्थः । यद्वा - "यः अवाः" इति पदच्छेदः । "वा गति गन्धोपादानयोः" । वाति शीघ्रं गच्छतीति वाः शरः । ओ विष्णुर्वाः शरो यस्य सः अवाः । "तस्य त्रिपुरदाहे रथचरणपाणिः शरः" इति व्याख्यानात् । शेषं प्राग्वत् । कान्तां चाप धरेत्यादि । "चाप" इत्यत्र "च आप" इति पदच्छेदः । यः ईश्वरः धरात्पर्वतात् हिमालयात् कान्तां वधूमाप । सेन ईश्वरेण अङ्गजोऽपि कामोऽपि क्षपितः । किमविशिष्टोऽङ्गजः । चापधराद्यश्चापधराणां धनुर्भृतानामाद्योऽग्रिमः । अलक्ष्यस्यापि शरव्यस्य कामिचेतसो व्यधनात् । अत्र "अङ्गजः" इत्यत्राप्रयुक्तपदशङ्का न विधेया । तया च महाकवेः श्रीहर्षस्य प्रयोगः - "न काकुवाक्यैरतिवाममङ्गज द्विषत्सु याचे पवनं तु दक्षिणम्" इति । यद्वा - अप्रयुक्तपदोऽपि यमकादौ न दोषः । तथा चोक्तं काव्यप्रकाशे - "अप्रयुक्तनिहतार्थौ श्लेषादौ न दुष्टौ" ।।

Siva has a body as huge as Mandara Mountain. He ground Gajasura

to a paste. He is the foremost archer. He makes a deafening sound. He humbled Yama. He obtained his wife from the Himalaya Mountain. The metre is आर्या वृत्तं.

The commentary of Rajanaka Ratnakantha is given to show the detailed analysis of every word and the diligent explanation of different meanings involved which is expected of the commentators, who were frequently celebrated authors in their own right. Ratnakantha says a little later "अत्र च ग्रन्थे चित्रकाव्यैकरसत्वमूह्यम्". It is a fact that without a commentary it is not possible to construe the meaning of यमकं, since from the very construction of the verse there is more than one meaning. This is also true of नियमं and some other शब्दालङ्काराः.

अन्त

सपदि कृतपदस्त्वदीक्षितेन स्मितशुचिना स्मरतत्त्वदीक्षितेन ।
भवति बत जनः सचित्तदाहो न खलु मृषा कुत एव चित्तदाहो ।।
(काव्यालङ्कारसूत्रवृत्ति -4.1.7) **199** पादान्तयमकं

सपदि at once.

Oh love! When your expert love-borne smiles and glances smite them, men's minds are ignited at once. So it is not false to say that men's minds are scorched. Vamana calls this पादान्त यमकं.

नतोन्नतभ्रूगतिबद्धलास्यां विलोक्य तन्वीं शशिपोशलास्याम् ।
मनः किमुत्ताम्यसि चञ्चलास्यां कृती स्मराज्ञा यदि पुष्कलास्याम् ।।
(काव्यालङ्कारसूत्रवृत्ति -4.1.9) **200** पादान्तयमकं

Oh fickle lover! Your face is beautiful like the Moon. The astounding lilt of your eyebrows prancing like a dancer obsesses me. My suceptible mind is fleeing away from the onslaught of love by looking at this lithe young woman. If this is Kama's order, I am grateful. Vamana calls this समस्तपादान्त यमकं.

अन्तादि

मा विहासिष्ट समरं समरन्तव्यसंयतः ।

क्षतं क्षुण्णासुरगणैरगणैरिव किं यशः ।।

(किरातार्जुनीयं -15.8) 201 अन्तादियमकं

रन्तव्यं क्रीडा play, विहासिष्ट leave, क्षुण्णाः defeated, क्षतं destroyed.

Oh Pramathas! You treat sport and war alike. Do not leave the battle-field. You have the power to destroy Asuras. Do not lose your fame.

क्रान्तं रुचा काञ्चनवप्रभाजा नवप्रभाजालभृतां मणीनाम् ।

श्रितं शिलाश्यामलताभिरामं लताभिरामन्त्रितषट्पदाभिः ।।

(शिशुपालवधं -4.3) 202 अन्तादियमकं

काञ्चन gold, मेचकोपला like sapphires.

This is a description of Raivataka Mountain seen by Sri Krishna. The mountain was brilliant with gold peaks embellished with blue sapphires and other gems. The bees as well as the creepers are attractive.

साकेतसंज्ञानगरी नगरीति गृहोज्ज्वला ।

इहास्ति भूरिवरणावरणा धरणीतले ।।

(चित्रबन्धरामायणं -1.5) 203 अन्तादियमकं

दनगरीति नगानां रीतिरिव पर्वतसमा huge as a mountain, उज्ज्वला shining, भूरि अधिक much, वारणावरणा प्रकारावरणं outer walls

The story begins with this verse. On this Earth there is is a large town called Saketa, with many houses and surrounded by walls. Yagna-narayana calls this संदष्टयमकं.

सशत्रुघ्नः शुभरतो भरतो मातुलालयम् ।

ततो जगाम पुरतः पुरतोगामिवाहनः ।।

(चित्रबन्धरामायणं -2.1) 204 अन्तादियमकं

ततः then, शुभरतः कल्याणनिरतः always doing good deeds, सुशत्रुघ्नः with Satrughna, पुरोगताश्च सन् पुरत अयोध्यासकाशात् from Ayodhya, मातुलगृहं house of his maternal uncle , जगाम went.

This Sloka begins Ayodhya Kanda. Bharata, along with Satrughna, left Ayodhya to go to the house of his maternal uncle Yudhajit. Yagnanarayana calls this संदष्टयमकं.

मिश्र आदि

सुराजितह्रियो यूनां तनुमध्यासते स्त्रियः ।

तनुमध्याः क्षरत्स्वेदसुराजितमुखेन्दवः ।।

(काव्यादर्श -3.32) 205 पादमिश्रादियमकं

सुरा wine, ह्रियः shame, क्षरद्भिः dripping, अध्यासते अधिशेरते विपरीतरते tired in the love posture where the woman is above the man.

Young women with slender waists, who have no shame under the influence of wine, whose Moon-like faces are glittering with sweat drops, are positioned above the young men in the upside-down posture.

मिश्र मध्य

सभासु राजन्नसुराहतैर्मुखै-

र्महीसुराणां वसुराजितैः स्तुताः ।

न भासुरा यान्ति सुरान्न ते गुणाः

प्रजासु रागात्मसु राशितां गताः ।।

(काव्यादर्श -3.40) 206 मिश्रमध्ययमकं

महीसुराणे Brahmins, असुराहतैः not spoilt by liquor, अभ्रष्टैः पवित्रैः pure, रागात्मसु with affection, राशितां idea of plenty.

Oh King, the Brahmins, who are pure, have prospered with the wealth you have bestowed on them. Your citizens praise you with words in their mouths in assemblies and with affection in their hearts applaud your many excellent qualities right up to Heaven. You are even famous among the Gods.

न च कांचन काञ्चनसद्मचिति न

कपिः शिखिना शिखिना समयौत् ।

न च न द्रवता द्रवता परितो

हिमहानकृता न कृता क च न ।।

(रावणवधं -10.5) 207 मध्ययमकं

शिखिना with flames, with fire, समयौत् mixed, द्रवता विसर्पता spreading, द्रवता flowing.

Did Hanuman set alight golden houses with flames or not? He did. It was not a question of spreading the fire or not. He ensured that fire which melts snow spread in all directions. Bhatti calls this पादमध्य यमकं. The metre is तोटक वृत्तं.

मिश्र अन्त

तव प्रियाऽसच्चरित प्रमत्त या विभूषणं धार्यमिहांशुमत्तया ।
रतोत्सवामोदविशेषमत्तया न मे फलं किंचन कान्तिमत्तया ।।

(काव्यादर्श -3.41) 208 मिश्रान्तयमकं

असच्चरित man of evil conduct, रतोत्सव sexual act, मत्तया proud, अंशुमत् प्रस्फुरत्किरणं dazzling rays.

This is said by a Nayika to her lover with whom she is angry and who has tried to mollify her by presenting costly ornaments. Oh, infatuated man of evil conduct! Whichever woman is your lover will be proud of having sex with you. Only such a woman should wear these glittering ornaments. I have no need for ornaments to enhance my beauty.

मिश्र मध्यान्त

लीलास्मितेन शुचिना मृदुनोदितेन
व्यालोकितेन लघुना गुरुणा गतेन ।
व्याजृम्भितेन जघनेन च दर्शितेन
सा हन्ति तेन गलितं मम जीवितेन ।।

(काव्यादर्श -3.43) 209 मिश्रमध्यान्तयमकं

उदितेन आलापेन words, व्याजृम्भितेन enhanced, गलितं lost.

My lover has an expansive waist. Her face is clear. She smiles broadly. Her speech is sweet. Her gait is slow. By all this display my

lover is distressing me exceedingly. It is as though my life is lost.

मिश्र आदिमध्य

सारयन्तमुरसा रमयन्ती सारभूतमुरुसारधरा तम् ।
सारसानुकृतसारसकाञ्ची सा रसायनमसारमवैति ।।

(काव्यादर्श -3.45) 210 पादमिश्रादिमध्ययमकं

सारयन्तं best beauty, उरसा by breasts, उरुसारं gold, उरुसारधरा wearing gold ornaments, सारसैः by Sarasa birds, अनुकृता imitating, सारसा आरसेन रणितेन युक्ता with sound, काञ्ची girdle, रसायनं medicine to prevent old age, असारं expecting the sexual act, अवैति know.

The Nayika adorned with gold ornaments, wearing a girdle which made the sound of Sarasa birds, came to the place of assignation (or she embraced me). In expectation of the sexual act when she laid her fastidious lover on her breast she concluded that medicines to prevent old age are powerless.

अव्यपेतव्यपेत

आदि

साऽलं सालम्बकलिकासालं सालं न वीक्षितुम् ।
नालीनालीनबकुलानाली नालीकिनीरपि ।।

(काव्यादर्श -3.34) 211 पादादियमकं

आली Sakhi, सालम्बः supported by, सालः enclosure, सालं सर्जतकं a tree, आलीनबकुलान् grouped Bakula trees, आलीन् bees, नालीकिनीः lotuses.

This is a message sent by the Nayika through a Duti to her lover, who is embarking on a voyage. My besotted Sakhi is distressed by your departure. She is unable to look at the buds on Sala trees and the swarms of bees on lotuses. This is अव्यपेतव्यपेत अनेकजातीय आदि यमकं.

मिश्र

काऽलं कालमनालक्ष्यतारतारकमीक्षितुम् ।
तारतारम्यरसितं कालं कालमहाघनम् ।।

(काव्यादर्श -3.35) 212 पादमिश्रयमकं

अनालक्ष्या: not visible, तारा: उज्ज्वला: bright, तारका: stars, तारता very fast, कालमहाघनं like dark black clouds, कालं Yama, rainy season.

At a time when the bright stars are not seen because of the high, dark, black clouds moving swiftly in the sky, and so is unpleasant, thunder is sounding. How can a woman without her husband bear to witness the rainy season. This is अव्यपेतव्यपेत मिश्र यमकं.

एकजाति आदि

याम यामत्रयाधीनायामया मरणं निशा ।

यामयाम धियाऽस्वर्त्याया मया मथितैव सा ।।

(काव्यादर्श -3.36) 213 पाद एकजाति आदियमकं

यामत्रयस्य third watch of the night, आयाम: spread, याम reached, अयाम going, कालमयापयाम pass time, अस्वर्त्यया असूनां अर्तं आयात reached the end of life, मया by my going on a journey, मथिता oppressed.

A traveller's wife died due to the pangs of separation. He prayed for his own death. May I die in the third stage of the night! I had surrendered my heart to my lover and my wife has died because of my absence. So I too should die. This is एकजाति आदि यमकं.

मध्य

स्थिरायते यतेन्द्रियो न हीयते यतेर्भवान् ।

अमायतेयतेऽप्यभूत् सुखाय तेऽयते क्षयम् ।।

(काव्यादर्श -3.39) 214 पाद एकजाति मध्ययमकं

आयति: after death, यते: of a Yati, हीयते lessens, अमायता without subterfuge, अयते comes, इयते एतावते these very many.

Oh great man! By conquering your senses, you do not waver in your Samadhi. Your lack of subterfuge is the reason for your permanent happiness. This is एकजाति मध्य यमकं.

अन्त

भवादृशा नाथ न जानते नते रसं विरुद्धे खलु संनतेनते ।
य एव दीनाः शिरसा नतेन ते चरयन्त्यलं दैन्यरसेन तेन ते ।।

(काव्यादर्श -3.42**) 215** पाद एकजाति अन्तयमकं

नते: those who bow to you, रसं fragrance, संनतं सम्यग् नमनं always bowing इनता men in difficulty, दीना: men in difficulty, नतेन with bowed heads, lordship

Oh lord! Kings like you are not aware of the self-serving assertions of your loyal followers who are always bowing to you, for the reason that subservience and lordship are contrary to each other. Poor people serve lords like you with bowed heads. What is the purpose of inhaling the fragrance of this subservience?

निखिलाऽभवन न सहसा सहसा ज्वलनेन पूः प्रभवता भवता ।
वनिताजनेन वियता वियता त्रिपुराऽऽपदं नगमिता गमिता ।।

(रावणवधं -10.3**) 216** पाद एकजाति अन्तयमकं

सहसा without argument, with humour, प्रभवता increasing, वियता in the sky, here and there, नगं Trikuta Mountain.

The entire city of Lanka situated on Trikuta Mountain was joyless. Women were going hither and thither for fear of fire from the sky which was spreading. Bhatti calls this पादान्त यमकं. The metre is प्रमिताक्षरा वृत्तं.

मध्यान्त

श्रीमानमानमरवर्त्मसमानमानमात्मानमानतजगत्प्रथमानमानम् ।
भूमानमानमत यः स्थितिमानमाननामानमानमतमप्रतिमानमानम् ।।

(काव्यादर्श -3.44**) 217** पाद एकजाति मध्यान्तयमकं

यः Vishnu, श्रीमान् with Lakshmi, अमान् infinite, स्थितिमान् permanent, स्थायी honourable, अमरवर्त्मसमानमानं as vast as the sky, आनते प्रह्वीभूते humbled oneself, प्रथमानः famous, मानः worship, आनतजगत्प्रथमानमानं famous on the Earth, भूमानं huge, अमाननामानं with boundless names, आनाः living beings, Yogis, मतं worship, प्रतिमानैः compared with, आत्मानं Vishnu as Trivikrama.

Worship Vishnu the Paramatma whose wife is Lakshmi. He can take the leviathan size of the sky. He has permanent and boundless fame He has innumerable names. He is worshipped by all living beings and by Yogis. Another translation says: Vishnu displays his Visvarupa whenever he pleases, etc.

मितमवददुदारं तां हनूमान् मुदाऽरं

रघुवृषभसकाशं यामि देवि ! प्रकाशम् ।

तव विदितविषादो दृष्टकृत्स्नाऽऽमिषादः

श्रियमनिशमवन्तं पर्वतं माल्यवन्तम् ।।

(रावणवधं -10.17) 218 पाद एकजाति मध्यान्तयमकं

कृत्स्नाऽऽमिषाऽदः many Rakshasas, अवन्तं protecting, मितं with few words, उदारं with great meaning.

Oh Sita! I know your sorrow and I see all the Rakshasas. I will go soon to Malyavan Mountain to meet Sri Rama, who is always auspicious. Bhatti calls this मध्यान्त यमकं. The metre is मालिनी वृत्तं.

वरदाय नमो हरये पतति जनोऽयं स्मरन्नपि न मोहरये ।

बहुशश्चक्रन्द हता मनसि दितिर्येन दैत्यचक्रं दहता ।।

(काव्यमीमांसा -11) 219 पाद एकजाति मध्यान्तयमकं

I pray to Vishnu. A mere thought of him provides succour to men in keeping their venal attachments under control. He is responsible for annihilating the entire race of Daityas as a result of which Diti, their mother, had to mourn the loss of her sons.

Rajasekhara quotes this verse, which is the first Sloka in Mananka's Brindavanayamaka Kavya, as being imitated by Rudrata in composing the verse in his Kavyalankara 3.4 (Sloka 26 in this Chapter). This imitation is not plagiarism.

आद्यन्त आदिमध्य

नयानयालोचनयाऽनयाऽनयानयानयान्धान् विनयानयायते ।

न यानयासीज्जिनयानया नया नयानयांस्ताञ्जनयानयाश्रितान् ।।

(काव्यादर्श -3.46) 220 पाद एकजाति आद्यन्त आदिमध्ययमकं

हे अनयायते with an unsullied future, नयानयालोचनया by daily instruction of ethics, अनयान those without morality, अये produces good, अनये produces bad, अनयाश्रितान् those who follow bad morals, अयानयान् being good, जिनयानया: followers of Jainism, अयासीत् प्राप्नोद् give.

Oh King with an unsullied future! By distinguishing between moral and immoral acts, you instill obedience in ignorant people, who do not know what is good and what is bad. You preach morality to immoral men. By following this sane advice they do not follow the path of Jains.

आद्यन्त

रवेण भौमो ध्वजवर्तिवीरवेरवेजि संयत्यनुलास्त्रगौरवे ।

रवेरिवोग्रस्य पुरो हरेरवेरवेत तुल्यं रिपुमस्य भैरवे ।।

(काव्यादर्श -3.47) 221 पाद एकजाति आद्यन्तयमकं

भैरवे frightful, संयति in war, वे: of Garuda, भौम: of Narakasura, अवेजि led quickly, उग्रस्य very hot, हरि Vishnu or lion, रिपुं Narakasura, अवे: of a sheep, अवेत know.

Narakasura, son of the Earth, was furious in the frightful battle, where many incomparable weapons were used and where Garuda, on the flagstaff of Vishnu, screeched loudly. Like a very hot Sun, Vishnu, or a lion, was like a lion in front of which is a sheep.

मयामयालम्ब्यकलामयामयामयामयातव्यविरामयामया ।

मयामयार्तिं निशयामयामया मयामयामूं करुणामयामया ।।

(काव्यादर्श -3.48) 222 पाद एकजाति आद्यन्तयमकं

अयातवव्य: rest, interval, यामा: division of the day, अयातव्यविरामयामया असमाप्यप्रहरया with the part of the day not completed, अमया unlimited, very long, मयामयार्ति very weak, अयाम् obtained, आमया love-stricken, मय: diminish, अमय: assistance, आलम्ब्य: supported by, कलामय: Chandra, आमय disease, मयामयालम्ब्यकलामयामयां with the affliction of love increased by seeing the Moon, आमय enable me to meet.

Oh pitiful friend! I have become very weak as the nights are not pleasant and are very long with the watches of the night being never completed. I am very much afflicted with love. Somehow enable me, who is suffering from the pangs of separation, to join that beautiful woman, who is full of love on seeing the Moon.

द्रुतं द्रुतं वह्निसमागतं गतं महीमहीनद्युतिरोचितं चितम् ।

समं समन्तादपगोपुरं परैः परैरप्यनिराकृतं कृतम् ।।

(रावणवधं -10.11) 223 पाद एकजाति आद्यन्तयमकं

चितं filled with golden houses, द्रुतं विलोनं quickly, melted, परैः by enemies, best.

This city filled with golden houses and shining buildings splendidly melted away. The city, which was not accessible to enemies and even to Indra, was levelled to the ground along with its towers. Bhatti calls this पादाद्यन्त यमकं. The metre is वंशस्थ वृत्तं.

चित्रं चित्रमिवाऽऽयातो विचित्रं तस्य भूभृतम् ।

हरयो वेगमासाद्य संत्रस्तो मुमुहुर्मुहुः ।।

(रावणवधं -10.22) 224 पाद एकजाति आद्यन्तयमकं

चित्रं spotted, picture, strange, भूभृतं mountain, मुमुहुः were surprised.

The monkeys saw with fear Hanuman flying very swiftly to the mountain, which looked like a picture with various minerals like Gaurika, and they fainted again and again. Bhatti calls this श्लोकाद्यन्त यमकं.

आदिमध्यान्त

मतान्धुनानारमतामकामतामतापलब्धाग्रिमतानुलोमता ।

मतावयत्युत्तमताविलोमताम्यतस्ते समता न वामता ।।

(काव्यादर्श -3.49) 225 पाद एकजाति आदिमध्यान्तयमकं

अताम्यतः with the mind never troubled, मतौ in your mind, आरमतां happy in yourself, मतां eager, धुनाना shaking, rejection, अतापेन without distress, अग्रिमतायाः leading position, अनुलोमता favourable, उत्तमताविलोमता not the best, अयती not obtain even at some time, वामता reverse.

Oh Sadhu! Never experiencing trouble in your mind, always immersed happily in yourself, rejecting even the opinion of the Yogis on the absence of desire, reaching the top without effort, you look on every one equally and never otherwise.

कालकालगलकालकालमुखकालकाल

कालकालघनकालकालपनकाल काल ।

कालकालसितकालका ललनिकालकाल-

कालकालगतु कालकाल कलिकालकाल ।।

(काव्यादर्श -3.50) **226** पाद एकजाति आदिमध्यान्तयमकं

कालः creator and destroyer, कालगल Siva, कालः Yama, कालमुखाः a type of monkeys, कालकालगलकालकालमुखानां like Kala, Siva, Yama and black-faced monkeys, कालकं blackness, आलाति shows, कं water, आलाति takes, कालः with water, कालघनः black cloud, काले in the rainy season, कायन्ति shriek, कालकालघनकालका peacocks; आलापनं sound of Keka, कालकाल destroyer of death, कलिकालकाल destroyer of Kali age, कं water, आलाति has, कालः सरः lake, कलकाः swans, आलसितौ slow moving, कालकौ feet, अलीनां of bees, आलं swarm, कालकाः black, अलकाः hair, ललनिका beautiful woman, आलगतु may she embrace.

This is said by a devotee to Sri Krishna. Oh Sri Krishna! You are black like Siva, Yama and the black-faced monkeys. You are like the dark water-bearing clouds in the rainy season heralded by peacocks making the Keka sound. You are the destroyer of even Death. May women having a slow gait moving like swans and having black tresses like swarms of bees embrace and have union with you! Practically the whole verse is composed of one word काल.

अनपेक्षयावृत्ति

कमलिनीमलिनी दयितं विना न सहते सह तेन निषेविताम् ।

तमधुना मधुना निहितं हृदि स्मरति सा रतिसारमहर्निशम् ।।

(काव्यालङ्कार -3.57) **227** अनपेक्षयावृत्तियमकं

सालिनी with bees.

This lotus is not able to suffer separation from the bee, its lover, which it had served for long with honey. In the Spring season, when love is in the air, keeping the lover in its heart, it is remembering the lover day and night.

In this Sloka there is no division into 2, 3, or 4 parts. The first letter in each Pada is left out and the next three letters are repeated. The metre is द्रुतविलम्बित वृत्तं with 12 letters in each Pada.

कमलिनी सरसा सरसामियं विकसितानवमं नवमण्डनम् ।
किमिति नाधिगता धिगतादृशं मधुकरेण बताणवता कृतम् ।।

(काव्यालङ्कार -3.58) 228 अनपेक्षयावृत्तियमकं

सरसा new, अनवमं best.

Why is the bee not enjoying the lotus? Oh fie! What a pity! The lotus has freshly blossomed and so has become a new ornament to the lake.

Here also the repetition is not based on देशजं or अन्वयं. The repetition is made after omitting the first four letters of each Pada.

मधुपराजिपराजितमानिनीजनमनःसुमनःसुरभिश्रियम् ।
अभृत वारितवारिजविप्लवां स्फुटितताम्रतताम्रवणं जगत् ।।

(हरविजयं - 3.2) 229 अनपेक्षयावृत्तियमकं

अभृत bore, मधुपराजि swarm of bees, joyous with wine, पराजितं discarded, मानिनीजन proud people, सुमना flowers, सुरभि fragrance, वारित: prevented, वारिज lotus, विप्लवं destruction, स्फुटितं made clear, ताम्रं red, ततं spread, आम्रवणं colour of the mango.

This is a description of the rainy season. Nayikas who have drunk wine find the world beautiful. The lotuses are discarded by the swarms of bees. The fragrance of the flowers pleases the proud Nayikas. The destruction to the lotuses caused by winter is not there. The whole place is red with mango blossoms. It is said that this is प्रक्रान्तभागानि यमकं.

Mahesvaracharya says that, पादे भागानियमेन भागावृत्तेः समुच्चयः, in this Sloka there is a mixture of no fixed rule in the placement inside the Pada and repetition of part of the Pada. Govinda Thakkura says that this is an

example of repetition of three letters after omitting two letters. This is also पदयमकं. This verse appears also in Alankarasarvasva page 68 and Kavyaprakasa 9.361.

शृङ्खला

अखण्डवर्णविन्यासचलनं शृङ्खलाऽमला ।

अनेन खलु भङ्गेन यमकानां विचित्रता ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.13) 230

Vamana says that Srinkhala is pure with an unbroken sequence of letters. The breaking of the words is the speciality of this Yamakam.

तेन व्यतेनिरे भीमा भीमार्जनफलानना: ।

न नानुकम्प्य विशिखा: शिखाधरवासस: ।।

(किरातार्जुनीयं -15.42) 231 पाद शृङ्खलायमकं

भीम: frightful, भी: fear, मार्जनं disregard, फलं result, आनना: in front, अनुकम्प्य doing a favour, शिखाधरज peacock feathers, मार्जनं, वासस: birds.

Out of sheer pity and as a favour, Siva, who was wearing a dress made of peacock feathers, did not aim frightful arrows which would pulverise Arjuna.

दिव्यस्त्रीणां सचरणलाक्षरागा रागापाते निपतितपुष्पापीडा: ।

पीडाभाज: कुसुमचिता: साशंसं शंसन्त्यस्मिन्सुरतविशेषं शय्या ।।

(किरातार्जुनीयं -5.23) 232 पाद शृङ्खलायमकं

रागापाते रगोद्रेके with increase in ardour, साशंसं with thirst, शंसन्ति indicate.

In the Himalayas, the beds of Apsarasas, who have their feet coloured with lac, have flowers scattered on them. This indicates the happiness of tumultuous love making under the influence of deep passion. The metre is जलधरमाला वृत्तं.

लाञ्छित: साहसारामे सारामे यक्षमोहन: ।

मोहन: समभावेन भावेनर्क्षेकलाञ्छित: ।।

(कप्फिणाभ्युदयं -18.139) 233 पाद शृङ्खलायमकं

Sivasvami calls this Sloka is संदष्ट यमकं.

तनुरद्रिसुताकान्त कान्तलावण्यवाहिनी ।
वाहिनीवामृतमयी मयीह विमलातनुः ।।

(ईश्वरशतकं -10) 234 पाद शृङ्खलायमकं

कान्तलावण्य pleasant radiance, वाहिनी river, अतनुः large.

Oh husband of Parvati! You are radiant. You are the river of nectar. You are large and spotless.

नम्यतेह नियता विभूतये भूतयेश्वरतया विराजते ।
राजतेद्दशतटीमहीयसे हीयसे न यदि नाम नम्यते ।।

(यादवाभ्युदयं -6.22) 235 पाद शृङ्खलायमकं

इह on this mountain, भूतया सत्यया truly, ईश्वरतया फलप्रदानसामर्थ्येन capable of giving results, विभूतये संपदे in wealth, नम्यता bow, नियता assuredly, राजतेद्दशतटीमहीयसे it is splendid like silver, यदि नाम नम्यते if you prostrate yourself, न हीयसे there is no harm.

This mountain is splendid like silver. It is truly capable of fulfilling your wishes and giving you riches. There is no harm if you bow to this mountain.

पदयमकं

सितासिताक्षीं सुपयोधराधरां सुसम्मदां व्यक्तमदां ललामदाम् ।
घना घना नीलघनाघनालकां प्रियामिमामुत्सुकयन्ति यन्ति च ।।

(भामहालङ्कार -2.14) 236 पदयमकं

This lover of mine has black tresses like dark clouds. She has white and black eyes. She has beautiful breasts. She is pliant, shows intense love and gives pleasure. She raises my fervour.

अमी नृपा दत्तसमग्रशासनाः कदाचिदप्यप्रतिबद्धशासनाः ।
कृतागसां मार्गभिदां च शासनाः पितृक्रमाधायासितताद्दशासनाः ।।

(भामहालङ्कार -2.15) 237 पदयमकं

These kings issue ordinances and enforce them. Thrones like these which have come from father to son are their seats. The laws are against those who commit crimes and do not follow the correct path.

नारीणामनपनुनुदुर्न देहखेदान्

नाऽऽरीणाऽमलसलिला हिरण्यवाप्य: ।

नाऽऽरीणामनलपरीतपत्रपुष्पान्

नाऽरीणामभवदुपेत्य शर्म वृक्षान् ।।

(रावणवधं -10.13) 238 पदयमकं

अपनुनुदु: अपनीतवत्य: led, शर्म सुखं happiness.

The scorched bodies of the ladies were not eased by the clear water from th gold-lined wells. It was not pleasant for the ladies to take shelter under trees whose leaves were burnt and whose flowers had withered by the fire. Bhatti calls this वृन्त यमकं as the repeated word is at the beginning of each Pada like a flower offering. The metre is प्रहर्षिणी वृत्तं.

अथ लुलितपतत्रिमालं रुग्णासनबाणकेशरतमालम् ।

स वनं विविक्तमालं सीतां द्रष्टुं जगामाऽलम् ।।

(रावणवधं -10.14) 239 पदयमकं

पतत्रिमालं flock of birds, रुग्णा burnt, विविक्तमालं holy garland.

After burning Lanka, Hanuman went to see Sita in Asokavana, from which all the birds had flown away, where there were fresh, clear garlands and where there were burnt Asana, Bana, Nagakesara and Tamala trees. Bhatti calls this पुष्प यमकं as each repeated word is placed on the head of each Pada. The metre is आर्या वृत्तं.

घनगिरीन्द्रविलङ्घनशालिना वनगता वनजद्युतिलोचना ।

जनमता ददृशे जनकाऽऽत्मजा तरुमृगेण तरुस्थलशायिनी ।।

(रावणवधं -10.15) 240 पदयमकं

तरुमृग monkey, जनमता well known.

Hanuman was capable of jumping very high right up to the top of cloud-decked mountains. He saw Sita, well-known for her virtue, with eyes like lotuses, lying under a tree. Bhatti calls this आदिमध्य यमकं. The metre is द्रुतविलम्बितं वृत्तं.

समारेभे समारेभे समारेभे रणे रिपुः ।
स दानेन सदानेन सदानेन व्यपोहितुम् ।।

(धर्मशर्माभ्युदयं -19. 80) **241** पदयमकं

सहमारेण वर्तन्ते समाराः, समारा इभा यत्र तस्मिन् समारेभे with elephants in rut, सम आरेभः शब्दो यत्र तस्मिन् समारेभे with equal noise, समाराभे began, सदानेन सद्बलेन with great strength, सदा सर्वदा दानेन खण्डनेन always cutting off.

The battle began. In that battle, where the elephants in rut were roaming, where there was pandemonium on all sides, where the two sides had equal forces, Senapati Sushena began cutting the enemy to pieces and they were forced to flee.

चतुरम्बुधिमध्यगता जगतोऽपरमा परमा परमाप रमा ।
अपि पाण्डुसुता गहने विपिने मधुरामधुरामधु रामधुरा ।।

(युधिष्ठरविजयं -3. 113) **242** पदयमकं

अपगतो रमो यस्याः सा अपरमा beyond beauty, परं Krishna, or enemy Duryodhana, रमा श्रीः wealth, धूः भारः load, धूः अग्र्यता रूपः तया रामधुरा, मधु Spring, मधुरा Mathura city, रमणं please, आधुरा आधारयन् supporting, staying there, आमधुरा sweet everywhere, मधुः story, रामः रमणं please, वसन्तोत्सव, धूः अग्र्यता अधुः, रामधुरा रामचन्द्राग्र्यता तामधुः followed the practice of Sri Ramachandra in going to the forest.

When the sons of Pandu went to the forest, it looked as though pleasantness, such as that obtained by Lakshmi when she went to Vishnu, (or by their enemy Duryodhana) had left the Earth. It was as though their glory was immersed in the middle of the four Oceans. The Pandavas followed the example of Sri Ramachandra in going to the forest and living there as in Vasantotsava, the Spring festival.

स्तनौ सुपीनौ कठिनौ ठिनौ ठिनौ कटिर्विशाला रभसा भसा भसा ।

मुखं च चन्द्रप्रतिमं तिमं तिमं अहो सुरूपा तरुणी रुणी रुणी ।।

(कविकण्ठाभरणं -4.1) 243 पदयमकं

The woman's breasts were large and hard, the waist was broad and the face was like the Moon. Oh what a beautiful woman! She spoke!.

Kshemendra was a prolific writer. In his Kavikanthabharanam, modelled on Rajasekhara's Kavyamimsa, as a small handbook for students who aspire to be poets, he details the types of students and faults of authors. This verse by Chandraka is given as an illustration of निर्गुण दोष, that devoid of गुण, यमकं alone is not sufficient cause for the beauty of a poem.

दत्तकेलिं जगत्कल्पनानाटिकारङ्गिणारङ्गिणा रङ्गिणा रङ्गिणा ।

तादृशे गाधिपुत्राध्वरे त्वां विनापादुका पादुका पादुकापादुका ।।

(पादुकासहस्रं -938) 244 पदयमकं

नाटिकारङ्गिणा stage for dancing, अरङ्गिणा not danced before, रङ्गिणा by Ranganatha, अपात् उ का पादुका where was the Paduka, आपादुका capable of giving.

Oh Paduka! Ranganatha danced for the first time in the sport of creating all movable and immovable objects and creatures. In Visvamitra's sacrifice, where was the Paduka? You are capable of bestowing gifts. This is स्रग्विणी वृत्तं. Vedanta Desika calls this Sloka पादभागचतुरावृत्ति.

इह प्रभूतवाहिनीवने वने वने वने ।

फलेन भूयते स्वयं नतेन तेन तेन ते ।।

(यादवाभ्युदयं -6.73) 245 पदयमकं

इह पर्वते on this mountain, प्रभूतवाहिनीवने प्रचुरनदीजले with plenty of river water, वने उज्ज्वले splendid, वने वने in each forest, वीप्सायां द्विर्भावः, तेन तेन अभीप्सितेन each wish, नतेन उपगतेन received.

Every wish of yours will be fulfilled in each forest on this mountain where there is plenty of river water.

साहारं साहारं साहारं मुणइ सज्जसाहारम् ।

सं ताणं संताणं संताणं मोहसंताणम् ।।

(अलङ्कारसर्वस्वं -Page 68) 246 पदयमकं

अत्रसज्ञासाहारमित्यनर्थकम् । अन्यानि तु सार्थकानीति न कश्चिद्दोषः ।।

The Sanskrit version of this verse in Prakrit is not available. Hence the meaning is not given. Ruyyaka says that सज्ञसाहारं is superfluous but the rest of the words are appropriate and the verse has no fault. This is given as an example of a Sloka with both अनर्थकसार्थकत्व meanings.

कलितं वनमातनुतेऽसुभिदा मधुना मधुना मधुना मधुना ।
दयितेव यमद्य धिनोति लता सह सा सहसा सहसा सहसा ।।

(चित्रबन्धरामायणं -3.62) 247 पदयमकं

मधुना मकरन्देन by pollen, कलितं व्याप्तं spread, वनं Pampa forest, मधुना वसन्तेन by Spring, मधुना मधुना मध्वसुरेण by the Asura called Madhu, अधुना now, असुभिदां प्राणभेदनं take lives, आतनुते करोति does, विहारिणामिति शेषः of those who sojourn, सा पुरोवर्तिनी पुष्पिता flowers in front, लता सहस हाससहिता with laughter, मम दयिता my love, नवचम्पकवल्ली new Champaka creeper, क्षितिजा दयिता Sita, सहसा सहसा शीघ्रं शीघ्रं very fast, अद्य धिनोति प्रीणयति pleases.

This Pampa forest is spread with pollen by Spring now. Here, the Asura Madhu used to kill people. The flowers and new Champaka creeper please Sita much.

पितुरनन्तरमुत्तरकोसलान् समाधिगम्यसमाधिजितेन्द्रियः ।
दशरथः प्रशशास महरथो यमवतामवतां च धुरि स्थितः ।।

(रघुवंश -9.1) 248 पदयमकं

समाधि ध्यानं meditation, यमवतां संयमिनां practicing Yama.

After the death of his father, Dasaratha, a Maharatha, who had controlled his senses by meditation and by practicing Yama, commenced the rule of Uttara Kosala. According to Yagnayvalkya, Yama is continence, pity, forbearance, giving gifts, truth, having no evil thoughts, no cruelty, no theft, sweetness and self-control. The metre is द्रुतविलम्बितं वृत्तं.

Kalidasa avoids all Sabdalankaras except Anuprasa. However there

is an instance of the use of mild पद यमकं in Slokas 1 to 54 of Sarga 9 of Raghuvamsa.

पद संयुत

हारीतहारी ततमेष धत्ते सेवालसेवालसहंसमम्भः ।

जम्बालजं बालमलं दधानं मन्दारमन्दारववायुरद्रिः ।।

(वाग्भटालङ्कार -4.31) 249 पद संयुतयमकं

हारीता: birds, हारी मनोहर: beautiful, मन्दारव: low sound, सेवाल जम्बालज lotus, अलं very young.

This mountain, full of flocks of Harita birds, is beautiful because a mild breeze is blowing through Kalpavrikshas and because it is full of swans, which are tired of serving the lotuses, leaving the water clear. Vagbhata calls the Sloka संयुतावृत्तिमूलक आदिपद यमकं.

नेमिर्विशालनयनो नयनोदितश्री-

रभ्रान्तबुद्धिविभवो विभवोऽथ भूयः ।

प्राप्तस्तदाजनगरान्नगराजि तत्र

सूतेन चारु जगदे जगदेकनाथः ।।

(वाग्भटालङ्कार -4.32) 250 पद संयुतयमकं

गिरीश्वर: Raivata Mountain.

Neminatha had long eyes. He is the only protector of the world. He earned wealth by proper means. His wealth is permanent. He is free from the cycle of birth and death. He was taken from the city to Raivata Mountain by his charioteer, who told him something again and again in sweet words. Vagbhata calls the Sloka संयुतावृत्तिमूलक मध्यपद यमकं.

यदुपान्तिकेषु सरलाः सरला यदनूच्छलन्ति हरिणा हरिणा ।

तदिदं विभाति कमलं कमलं मुदमेत्य यत्र परमाप रमा ।।

(वाग्भटालङ्कार -4.33) 251 पद संयुतयमकं

उपान्तिक near, हरिणा by deer, by wind, कं water, रमा Lakshmi.

Oh! How beautiful is this expanse of water! Near the edge are clumps of straight Devadaru trees. Here, deer run as fast as wind. Here, Lakshmi has her residence in the lotus and is very happy. Vagbhata calls the Sloka संयुतावृत्तिमूलक अन्तपद यमकं.

वरणाः प्रसूननिकरावरणा मलिनां वहन्ति पटलीमलिनाम् ।
तरवः सदात्र शिखिजातरवः सरसश्च भाति निकटे सरसः ।।

(वाग्भटालङ्कार -4.40) 252 पद संयुतयमकं

वरणाः trees, प्रसूननिकरा full of flowers, आवरणाः covering, शिखिजातरवः sound of peacocks, सरस lake, sweet.

Varana trees with a spread of flowers are being sullied by lines of bees. Near the lake peacocks are making their sweet Keka sound. Vagbhata calls the Sloka अयुतावृत्तिमूलक आद्यन्तपद यमकं.

पद असंयुत

सादितानवती सेना संयुगं रभसादिता ।
सादिता युध्यमानेन तेनारेः सहसा दिता ।।

(हरविजयं -43.21) 253 आद्यन्तयमकं

सादिना riders, तान expand, इता गमिता went, तेन by the Ganas, दिता खण्डिता cut.

In the army, the riders of elephants and horses of the Daityas fanned out with great elan. Their enemies, the Ganas, fought with them, cut them to pieces and defeated them. Ratnakara calls this संदष्ट यमकं.

स मानयामास दृशासमानया समानया संयति भासमानया ।
समानयाद्रेः सुतयासमानया समानयातोऽविरहं समानया ।।

(हरविजयं -46.37) 254 आद्यन्तयमकं

सः Siva, नाकिनां समूहं group of Gods, असमानया लोकोत्तरया extraordinary, समानया सप्रमाणया with proof, भासमानयात्तदृष्ट्या shining, मानयामास, उमया with Uma, समानयातः, समानया साभिमानया with regard, असमो अनः प्राणः च स्याः तया with an unequal life, समानया सह च मानेन ज्ञानेन पूजया वा वर्तमानया with

knowledge or worship.

Siva came to the assembly of Gods as an extraordinary being, the proof of which was in his radiance. There was no dispute with Parvati who accompanied him. Parvati had a long life and was worshipped.

कान्तारभूमौ पिककामिनीनां कां तारवाचं क्षमते स्म सोढुम् ।
कान्ता रतेशेऽध्वनि वर्तमाने कान्तारविन्दस्य मधोः प्रवेशे ।।

(वाग्भटालङ्कार -4.34) 255 पद असंयुतयमकं

रतेशे husband's, कान्तारभूमौ the female cuckoos, कां कां sounds, कान्तारविन्दस्य beautiful lotus.

When the husband of a woman is abroad, when the lotuses are appearing in the month of Chaitra in Spring inflaming her desire, how can she hear the sweet sound of Koels in the forest? Vagbhata calls the Sloka असंयुतावृत्तिमूलक आदिपद यमकं.

चकार साहसं युद्धे धृतोल्लासा हसं च या ।
दैन्यं त्वां साह सम्प्राप्ता द्विषां सोत्साह सन्ततिः ।।

(वाग्भटालङ्कार -4.35) 256 पद असंयुतयमकं

Oh Neminatha! The enemy army showed enthusiasm and laughed in exhilaration in victory at first. Later the enemy became very humble before you. Vagbhata calls the Sloka अयुतावृत्तिमूलक मध्यमपद यमकं.

गिरां श्रूयते कोकिला कोविदाऽरं
यतस्तद्वनं विस्फुरत्कोविदारम् ।
मुनीनां वसत्यत्र लोको विदारं
न च व्याधचक्रं कृतौको विदारम् ।।

(वाग्भटालङ्कार -4.36) 257 पद असंयुतयमकं

गिरां sound, अरं much, कोविदा learned man, कोविदारं झलझलायमानाः, कोविदाराः Kanchana trees, विदारं leaving their wives, वीन् birds, दृणाति cuts.

The kingdom of Ahimsa is in this forest full of Kanchana trees. Here Koels make a pleasant sound. Rishis live here without their wives.

There are no hunters or others who harm animals and birds. Vagbhata calls the Sloka असंयुतावृत्तुमूल्क अन्तपद यमकं.

सभा-जनं वदाम्येतत् गव्यैः सरस-भाजनम् ।

सभाजनं गिरेरर्थ्यं स्ववृत्त्युल्लास-भाजनम् ।।

(यादवाभ्युदयं -6.52) 258 पद असंयुतयमकं

गव्यैः milk and curds, सरसानि liquids, भाजनानि eatables, स्ववृत्तेः योगक्षेमरूपया in the acquisition and preservation of property, उल्लासस्य अभिवृद्धिः for their increase, भाजनं प्रापकं obtain, गिरेः सभाजनं प्रीणनं please the mountain, अर्थ्यं pray to Nanda.

I am saying this looking at the people in the assembly. You pray to Nanda to please the mountain for the acquisition and preservation of property and increase in milk products like milk and curds.

जज्ञे वातापिना तृप्तो मुनिवातापिनाधिना ।

मानवातापिनापारकीर्तिवातापिनाम यः ।।

(चित्रबन्धरामायणं -3.11) 259 पद असंयुतयमकं

अपारकीर्तिः of great renown, मुनीनां वातान् प्राणवायून् पिबतीति मुनिवातापिना मुनिप्राणहारिणा killed Munis, मानवान् आतापयतीति मानवातापिना troubled men, अघिना पापिना evil, वातापिनाम राक्षसेन तृप्तः satisfied by consuming Rakshasa Vatapi, जज्ञे जातः knew.

This Sloka describes Agastya. Agastya was satisfied by digesting the Rakshasa Vatapi, who troubled men and killed Munis. Yagnanarayana calls this मध्ययमकं.

तदा सम्पातिना नाम शनैः सम्पातिना विना ।

सहसाज्ञापिता सीता राज्क्षसाज्ञापिता पुरि ।।

(चित्रबन्धरामायणं -4.65) 260 पद असंयुतयमकं

तदा प्रायोपवेशकाले on his deathbd, शनैः slowly, सम्पातः went near, सम्पातिना by the bird Sampati, पुरि in Lanka, राक्षसाज्ञापिता as ordered by Ravana, आपिता

प्रापिता taken to, ज्ञापिता informed.

The bird Sampati, who had lost his wings and was near his death, informed Hanuman slowly that Sita was held in Lanka by order of Ravana. Yagnanarayana calls this चतुरक्षरमध्ययमकं.

पदद्वय

सिन्धुरोचितलताग्रसल्लकीसिन्धुरोचितमुपेत्य किन्नरैः ।
कन्दराजितमदस्तटं गिरेः कन्दराजितगृहश्रि गीयते ।।

(वाग्भटालङ्कार -4.37) 261 पदद्वय यमकं

सिन्धुर elephants, सिन्धव: rivers, कन्दैः roots..

On this mountain there are vines and Sallaki trees fit for elephants as well as rivers and caves like beautiful houses, where Kinnaras assemble and sing. Vagbhata calls the Sloka असंयुत पद्यार्द्धगतपद यमकं.

वसन्सरोगोऽत्र जनो न कश्चित्परं सरोगो यदि राजहंसः ।
गीतं कलं को न करोति सिद्धः शैले कलङ्कोज्झितकाननेऽस्मिन् ।।

(वाग्भटालङ्कार -4.38) 262 पदद्वय यमकं

कलङ्कोज्झेत without a fault, सरोग: with disease, near the lake.

Kinnaras sing in this forest where no one is hurt. No one on this mountain suffers from any disease. Certainly the swan goes near the lake. Vagbhata calls the Sloka अयुतावृत्तिमूलक प्रत्यर्द्धभागभिन्नपादमध्यगतपद यमकं.

जहुर्वसन्ते सरसीं न वारणा बभुः पिकानां मधुरा नवा रणाः ।
रसं न का मोहनकोविदार कं विलोकयन्ती बकुलान्विदारकम् ।।

(वाग्भटालङ्कार -4.39) 263 पदद्वय यमकं

वारणा elephants, मोहनकोव्दा: सुरतपण्डिता- expert in love, विदारकं without children, निष्पुत्राया: संभोगक्षमत्वात् .

In Spring the elephants do not leave the lake. The sound of the Koels imparts a new glory. Which woman expert in love does not experience the pangs of separation on seeing the Bakula trees? Or how does a Nayika, who is expert in love, be barren on seeing the Bakula tree?

Vagbhata calls the Sloka अयुतावृत्तिमूलक प्रत्यर्थभागभिन्नपादान्तगतपद यमकं.

यथा यथा द्विजिह्वस्य विभवः स्यान्महत्तमः ।
तथा तथास्य जायेत स्पर्धयेव महत्तमः ।।

(वाग्भटालङ्कार -4.41) 264 पदद्वय यमकं

द्विजिह्वस्य expert in love, तमः sin.

As an evil man goes on increasing his wealth, so does his greed increase. Vagbhata calls the Sloka अयुतावृत्तिमूलक पद्यार्द्धान्त्यभागगतपद यमकं.

दास्यति दास्यतिकोपादास्यति सति कर्कराञ्शापम् ।
भवति भवति ह्यनर्थो भव तिमितस्तेन बटुक त्वम् ।।

(वाग्भटालङ्कार -4.42) 265 पदद्वय यमकं

तिमितः स्थिरः steady.

Oh young man! By your throwing away your bangles, the servant woman will get angry and curse you, by which a great calamity will fall on you. So stay quietly. Vagbhata calls the Sloka अयुतावृत्तिमूलक आदिपद यमकं.

कुलं तिमिभयादत्र करेणूनां न दीव्यति ।
न दीव्यति करेणूनां प्राणिनां गणनामपि का ।।

(वाग्भटालङ्कार -4.43) 266 पदद्वय यमकं

करेणूनां elephants, तिमि big fish or whales, दीव्यति play.

Due to fear of big fish like whales, even elephants do not sport at the junction of these rivers. What of other lesser beings? Vagbhata calls the Sloka संयुतावृत्तिमूलक पादमध्यगतपद यमकं.

छिन्द्याद्भयार्तिं तव कार्तिकेयः शशी जितो येन स कार्तिके यः ।
उत्खातदन्तो गणनायकस्य स्वामी यदन्यो गणनाय कस्य ।।

(अलङ्कारसर्वस्वं -Page 68) 267 पदद्वय यमकं

कार्तिके in the month of Kartika, उत्खातदन्तः broken tusk, गणनायक Vinayaka, गणनाय count.

Kartikeya vanquished Chandra. Apart from him who else is there who can be counted as a lord or who tore off the tusk of Ganesa? May he remove your fear! This is पद यमकं. Rajanaka Ruyyaka argues differently. The repetition of कार्तिकेय: occurs after omitting seven letters, while the repetition of गणनायकस्य occurs with a gap of five letters. As there is no rule about the position, what appears to be यमकं is actually only स्वरव्यञ्जनसमुदायपौनरुक्तस्य वृत्त्यनुप्रास.

श्रुतरसिकलितरुकतरसिकलितरुजालहरिजालहरिणतमः ।

हरिणतमश्च ततस्तव ततस्तवः स्याद्यशोराशिः ।।

(अलङ्कारसर्वस्वं -Page 68**)** **268** पदद्वय यमकं

तत spread out, स्तव praise in the form of garlands, हरिणतं fast like the deer.

Groups of water, trees and deer are there and you hear their sound. Your glory is spread out and praise in the form of garlands is running as quickly as the deer. Rajanaka Ruyyaka argues differently. The first repetition तरसिकलितरु occurs after omitting one letter, while others जालहरि, हरिणतम: and ततस्तव follow without a gap. As there is no rule about the position, what appears to be यमकं is actually only वृत्त्यनुप्रास.

याता या तारतेजाः सदसि सदसिभृत्कालकान्तालकान्ता-

पारिं पारिन्द्रराजं सुरवसुरवधूपूजितारं जितारम् ।

सा त्रासात्त्रायतां त्वामविषमविषभृद्भूषणाभूषणा भी-

हीनाहीनाग्र्यपत्नी कुवलयवलयश्यामदेहामदेहा ।।

(चतुर्वंशतिजिनस्तुति -92**)** **269** पदद्वय यमकं

याता प्राप्ता got, तारं उज्वलं fierce, काला: black, कान्ता रुचिरा pleasing, अपारिं पारिन्द्रराजं अजगरेन्द्रं king of snakes, सुरवा: pleasant sound, अरं शीघ्रं quickly, त्रासात् fear, त्रायतां save us, अविषमा: beautiful, विषभृत: with poison, अभीषणा अरौद्राकारौ not frightful, भिया हीना without fear, अहीनो नागपति: Ahina king of snakes, अमदा without pride, या सदसि: पारिन्द्रराजं प्राप्ता सा अहीनाग्र्यपत्नी त्रासात्त्रायमिति संबन्ध: may the chief wife of Ahina, who obtained Parindraraja,

save us from fear.

May the chief wife of snakes, who obtained Parindraraja, save us from fear! She had beautiful hair and was fair like a lotus. She entered the court.

विजातीय

धराधराकारधरा धराभुजां भुजा महीं पातुमहीनविक्रमाः ।
क्रमात्सहन्ते सहसा हतारयो रयोद्धुरा मानधुरावलम्बिनः ।।

(काव्यादर्श -3.72) 270 विजातीययमकं

धराधरः Sesha, अहीन not small, सहसा with one's own strength, हतारयः enemies were killed, रयोदधुराः very swiftly, मानधुरा with self-respect, धराभुजां kings, सहन्ते tolerate.

Your arms are long like Sesha, which upholds the Earth. With your own strength you can destroy your enemies. You have self-respect. The pair of your arms, after killing the enemies, are capable of protecting the Earth. In this Sloka you notice अव्यपेत, व्यपेत आदिमध्य and other varieties of यमकं. Dandi calls this Sloka अनेकविजातीयमिश्र यमकं.

त्वं वादे शास्त्रसङ्गिन्यां भासि वाचि दिवौकसः ।
तवादेशास्त्रसंस्काराज्जयन्ति वरदे द्विषः ।।

(देवीशतकं -80) 271 अप्रत्यभिज्ञायमकं

वादे शास्त्रसमिति पञ्चाक्षरयमनेऽप्यप्रत्यभिज्ञायमकमेतत् ।

वरदे giver of boons, वादे verbal dispute, अस्त्रं विनाशायाभिनिर्मितं द्रव्यं an object used for destruction, शास्त्रसङ्गिन्यां decorated with Sastras..

Oh Devi! You give boons. In a debate you shine with words adorned with Sastras. Gods win victory over their enemies because of your orders and Astras. The first letter is left out and the next five letters are repeated in the first and third पादाः. Anandavardhana calls this Sloka अप्रत्यभिज्ञा यमकमिदं.

वसुपरासु परासुमिवोज्झतीष्वविकलं विकलङ्कशशिप्रभम् ।

प्रियतमं यतमन्तुमनीश्वरं रसिकता सिकतास्विव तासु का ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.3) 272 मध्ययमकं

अविकलं complete, विकलङ्क without a blemish, परासुं after death, वसुपरासु prostitutes, सिकतासु sand.

A man, who is brave and has a fine figure looking like a blemish-free full Moon, is penniless. How is love for this man consonant with the cultural milieu of a prostitute, who looks at her poor lover as a carcase, who is greedy for money and for whom love flows like sand?

दयितस्याऽपि तस्याऽयं वासरो वसरो बत ।

किमितीयमितीयत्वमाऽऽविलाऽसि विलासिनि ।।

(चित्रप्रपञ्चं -12) 273 मध्ययमकं

अवसर time of arrival, इयत् एतावत् this, आविला द:खिता sad.

This is said by a Sakhi to a Nayika. This is the time for the arrival of your lover. At this joyous time, tell me, why are you sad? Visvesvara terms it पादमध्य यमकं.

मुदात्तसारा ध्युसभासमाना सभासमानाङ्गमुदात्तसारा ।

विभावसुस्थान भव प्रभा ते भवप्रभाते रविभावसुस्था ।।

(ईश्वरशतकं -18) 274 व्यावृत्तयमकं

विभावसो: the fire from the third eye, स्थान refuge, भवप्रभाते dawn of worldly life, रविभाववत् like the Sun, मुदा happiness, आत्तं spread, द्युसभायां in the assembly of Gods, मानेन with worship, सभासमानानि attractive.

Oh Siva! The fire from your third eye is the only refuge in the beginning of the world. You are worshipped in the assembly of Gods. You have attractive limbs and are the essence of happiness.The first five letters in each line are repeted at the end and, after omitting one letter, the next five letters are repeated.

चक्रवालं

पादानामवसानेषु वाक्ये स्यात्तुल्यवर्णता ।

प्रतिपादं भवेद्यत्र चक्रवालं तदुच्यते ।।

(रावणवधं -10.6) 275

When the same letters are repeated in each portion of a Pada, it is called चक्रवालं. The source of this Sloka is not quoted by the commentator.

अवसितं हसितं प्रसितं, मुदा विलसितं ह्रसितं स्मरभासितम् ।

न समदाः प्रमदा हतसंमदाः, पुरहितं विहितं न समीहितम् ।।

(रावणवधं -10.6) 276 चक्रवालययमकं

प्रसितं after that, अवसितं अपगतं , ह्रसितं made to look small, हतसम्मदा: नष्टहर्षा: lost amusement.

Amusement and joy left Lanka. Women were not proud. They made love no more maddened by desire and laughing. They did not do good to the city as they pleased. The metre is द्रुतविलम्बितं वृत्तं.

आवलि

आवलि, straight line, has been mentioned by Bhamaha. In this type of यमकं each word is repeated. It is similar to समस्त but instead of a group of letters, each word is repeated. Vamana calls it वर्णमाला and पदमाला. It is also classified as a Chitra Bandha. It is dealt with in Volume 3 of this book.

वर्णावृत्ति

भवतु विदितं शब्दा वक्तुर्विवक्षितसूचका:

स्मरवति यतः कान्ते कान्तां बलात्परिचुम्बति ।

न न न म म मा मा मां स्प्राक्षीर्निषेधपरं वचो

भवति शिथिले मानग्रन्थौ तदेव विधायकम् ।।

(काव्यमीमांसा -8) 277 वर्णावृत्तियमकं

It is true that words are an indication of the speaker's desire. After the lover's quarrel subsided, when the love-sick Nayaka forcibly tried to kiss the Nayika, at once she uttered words of denial. No! No! Do not

touch me! These words of prohibition, after her pride had diminished, are actually to voice her desire and wish to spur the Nayaka in the course of his action. Rajasekhara gives this as an example of the Buddhist principle that the word is an indicator of the speaker's intention or desire.

पापाधधनिनिगमसा धाधामामासमासगाधामा ।

कृत्वा स्वरपदपालीं गायनधूर्ताश्चरन्त्येते ।।

(कलाविलास -7.5) **278** वर्णावृत्तियमकं

Rogues among musicians sing various musical notes and go about in the world. Kshemendra describes various scoundrels in his Kalavilasa.

नानाकारेण कान्तभ्रूराराधितमनोभुवा ।

विविक्तेन विलासेन ततक्ष हृदयं नृणाम् ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.10) **279** वर्णावृत्तियमकं

Men's hearts are wounded by the sport displayed by the different movements of the damsel's eyebrows. Vamana calls this एकाक्षर यमकं.

गङ्गाम्बुधवलाङ्गाभो मुमुक्षुध्यानतत्परः ।

पापार्तिहरणायास्तु स सज्ञानो जिनः सताम् ।।

(वाग्भटालङ्कार -4.44) **280** वर्णावृत्तियमकं

Jina Bhagavan's limbs are as white as Ganges water. He appears in the meditation of those who seek salvation. He prevents good people from committing sins and removes their difficulties with his great knowledge.

Vagbhata calls the Sloka वर्ण यमकं.

जगादात्मकीर्तिशुभ्रं जनयन्नुद्दामधामदोःपरिघः ।

जयति प्रतापपूषा जयसिंहः क्ष्माभृदधिनाथः ।।

(वाग्भटालङ्कार -4.45) **281** वर्णावृत्तियमकं

Rajadhiraja Jayasimha's fame was equal to the brightness of the Sun. He burns his enemies. His arms are long and he is strong. May his glory spread in the whole world! Vagbhata calls the Sloka अयुतावृत्तिमूलक वर्ण यमकं.

मामाकारयते रामा सा सा मुदितमानसा ।
या या मदारुणच्छाया नानाहेलामयानना ।।

(वाग्भटालङ्कार -4.46) **282** वर्णावृत्तियमकं

ममाकारयत invites.

I am thrilled whenever a Nayika under the influence of wine, with a cheerful face, invites me with joy. Vagbhata calls the Sloka संयुतायुत वर्ण यमकं.

प्रत्यक्षरयमकं

In प्रत्यक्षर यमकं every letter is repeated. This is Yamakam *par excellence.*

विविधधववना नागगर्द्धर्द्धनाना विविततगगनानाममज्ञज्ञनाना ।
रुरुशशललना नावबन्धुन्धुनाना मम हि हिततनानाननस्वस्वनाना ।।

(काव्यालङ्कारसूत्रवृत्ति -4.1.11) **283** प्रत्यक्षरयमकं

धव Arjuna trees, नाग elephants or snakes, गृध्यति desires, ऋद्धा समृद्धाः full of, वि birds , विततं spread, गगनं sky, अनाम does not bow, मज्ञन्तो जनाः bathers, अना does not know men, रुरु deer, शश hare, ललना sport, नौ our, अबन्धु enemy, धुनानां shaking, हिततना does me much good, नाननं without a face, स्वस्वानना makes a sound by itself.

This is a description of the seashore by Sri Krishna addressed to Balarama. This seashore is dense with forests of Arjuna trees. There are herds of forest elephants. The sky is full of peacocks and other birds. No one can bathe here without bending his head. Deer and rabbits roam about here. This Earth saw the destruction of the enemies of Sri Krishna and Balarama. The secret of this helpful place lies in the pleasant sound issuing without a mouth, which attracts the mind. This example is taken from a lost work called Hariprabodha. Vamana calls this द्व्यक्षर यमकं and वर्णयमकमाला.

शिशिररससरा राविविर्मर्मरारादममततरा राजिजित्सत्सरारा ।

ससववसुसुरारामधध्वध्वरारा ततललददरारासससत्वत्वरारा ।।

(हरविजयं -5.135) 284 प्रत्यक्षरयमकं

शिशिररस cold water, सरा lakes, रावि making sounds, वि: birds, मर्मर: sound of dry leaves, आरात् distant, अदम not under control, मततरा very pleasant, राजिजित् lives very well, सत् good men, सर group, आर: coming, ससव with sacrifice, वसु wealth, सुरा Gods, आराम wandering, मधु Spring, अध्वर sacrifice, आरा accept, ततं, ल्लत् playing, अदरारासा sound made without fear, सत्त्वा: living creatures, त्वरां cleverness in play, राति gives.

The water in the lake is cold. The birds are chirping. The sound of rustling dry leaves heard from a distance is very pleasant. Groups of virtuous men come here for a life of austerity. The Gods stroll about with the wealth of sacrifices. Spring season has come. Everywhere, without any fear, sounds are made by living creatures, which are clever in play. Rajanaka Ratnakara calls this Sloka आवलिः.

सुसुधाधारारानननततननका काममततरसा सा ।

मम मुमुदे देहे हे नानास्या ददःस्थाऽऽस्या ।।

(चित्रप्रपञ्चं -9) 285 प्रत्यक्षरयमकं

व्यवहित जातीयाक्षरद्वय नियतं वामन प्रसिद्ध चित्रमाह सुस्विति सख्यायंप्रति नायकस्योक्तिः हे इति संबुद्धिः ।

शोभना चासौ सुधाधारा सुसुधाधारा: bearing glorious nectar, तता spread, आनना expression on the face, मुमुदे embraced, नाना many, सुसुधाधारा: cascade of sweet nectar, तां रेयेत्ति प्राप्रोति obtains, तादृशेन आननेन such a face, तता विस्तारिता broadened, आनने in the face, कामे नमततरो अत्यंताभिमतो रसो यस्या: सा she has immense passion for love, मम देहे मुमुदे आलिंगना मुदिता बभूव she became happy by embracing my body, नानास्या बहूनि आननानि यस्या: सा she had different features, अदस्था एतच्छरीरनिष्ठा आस्या she had this resolute intention regarding the body.

The Nayika is like a cascade of sweet nectar. Her face brightened due to her intense passion for love. She became very happy by embracing

my body. Her mien changed with her resolute intention in respect of the body. She is full of love. She pleases my body in many ways by her embraces. Such a person deserves to be gifted with one's own body. Visvesvara-2 says that this Sloka is in twin letters made famous by Vamana.

वि-वितत-नाना-माऽमा विविधधना ना-ववश्याश्या ।

सा साधुधुततरारा मम बबले लेहि-हित-तनु नु ।।

(अलङ्कारकौस्तुभं -7.43) **286** प्रत्यक्षरयमकं

सा Radha in the garden, नाववश्याशा नौ आवयो: अवश्यमेव आश्या अपि अशङ् व्याप्तौ spread even if certainly we are, विभि: birds, वितता spread, नाना different, मा radiance, अमा boundless, साधु mild, धुततर: धूततर: very stumbling, आर: gait, बबले young woman, लेहिनी licks my face.

Radha was in the garden. She had a mild gait and was radiant. Different birds were spreading in the garden. There were different types of wealth. The young woman licked my face and body.

सुसुररससभाभा स्वस्वदादाववक्र-

क्रममनुनुततत्त्वा त्वाततप्रप्रजाजा ।

ननव वधदनानाञ्चञ्चला लाभभव्य-

व्यस सततममन्दान्दाससङ्गङ्गते ते ।।

(ईश्वरशतकं -37) **287** प्रत्यक्षरयमकं

लाभभव्यव्यस you discard items for profit, दाससङ्गं company of Dasas, सुसुररससभाभा सुष्टु सुराणां रसा यस्यां तथाविधा you shine in the assembly of great Gods, आदाव, स्वस्व own, अवक्रमक्रमं crooked acts, कृत्वा having done, अनु later, नुतं essence, तु आतता expansive, प्रप्रजा प्रकृष्टा प्रजा best men like Saptarshis, अजा never born, वधधनानां Asuras, चञ्चला unsteady, सततं always, अमन्दां always bright.

You discard unprofitable items keeping only those which always produce fruit. You love your devotees. I am your follower. Show me favour quickly. You shine in the assembly of Gods. You give one's own wealth to each devotee. You created Saptarshis. You have no birth. You shake the Asuras. You are always to be worshipped. Avatarakavi calls this

Sloka आवलिः.

विविधधररसासाभ भव्य व्यसासा-

धुधुततनन सासादद ज्ञज्ञ सासा ।

ततसुसुर रसासारर स्वस्व सासा-

ववननररसासावव न्यन्यसासा ।।

(ईश्वरशतकं -106) **288** प्रत्यक्षरयमकं

धर mountain, साभ with luster, भव्य best, व्यस special, असो गमनं gait, धुतं shaking, असादद gives uplift, ज्ञा Gods, ज्ञः one who who knows, सासा सह आस्थेन वर्तते, सुसुराः glorious Gods, रसायां on the Earth, सारं rain of gold, राति gives, सासौ with life, स्वस्व own, अवनेन by protection, नर men, अवनौ on the Earth, अन्येषु to the Daityas, सासासासा सास्था was there.

In the splendid mountainous country, good men move about. Evil men are uplifted. Amidst Gods you are the one who knows. You are the God of Gods. You are victorious. You rain gold on the Earth. You are keen on protecting men with self-respect. On the Earth, you are against the Daityas. Avatarakavi calls this Sloka आवली.

काकाननदे देवि विपापाऽहह भूभू-

राराददरा राममना नाम महे हे ।

यायाम मखे खेददनानाऽघघनाऽऽना

त्वं त्वङ्ग गदादाववनी नीततमा मा ।।

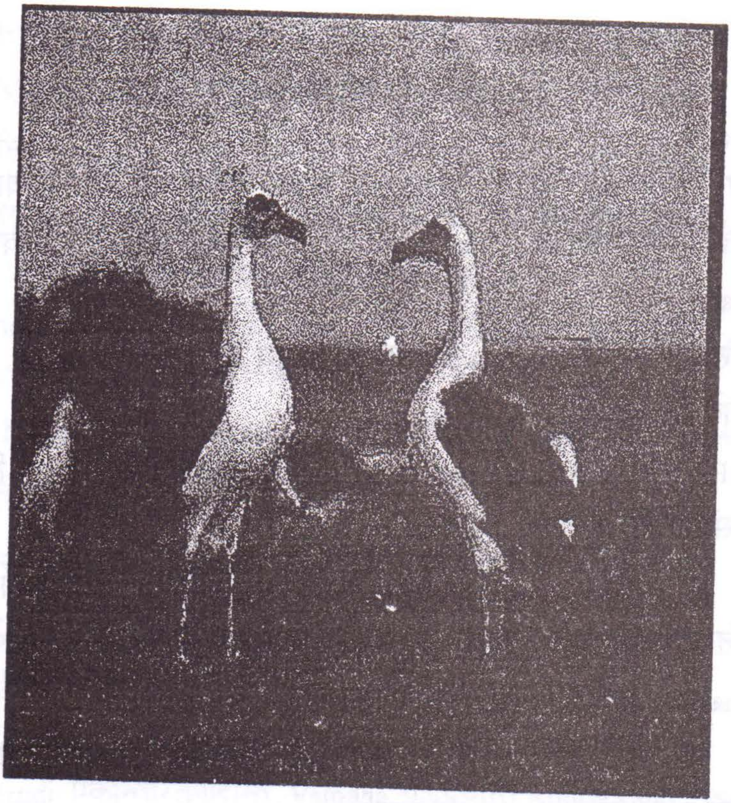
(लक्ष्मीसहस्त्रं -22.23) **289** प्रत्यक्षरयमकं

काक जयन्तः Jayanta, son of Indra, who took the shape of a crow, अननदे जीवन दात्री gave life, विपापा without sins, अहह exclamation, भूभूरात् born from the Earth, अदरा without fear, राममना mind concentrated on Rama, महे rejoice, यायाम go, मखे to the sacrifice, खेददनाना give sorrow, अघघना heavy with sins, आना संजीवनी medicine, त्वङ्गं leap, अवनी Earth.

Oh Devi! As Sita Lakshmi you saved Jayanta's life when he took the

disguise of a crow. Your mind is always on Sri Rama. You are without sins. We will certainly go to your Yagnya. You sprang from the Earth. You destroy sinners and those who cause sorrow. You protect us from the diseases of life. प्रत्यक्षर यमकं is also called सजातीय निरन्तर यमकं.

It is incredible how every possible doubling has been attempted right from the whole Sloka down to to the Akshara. श्लोकावृत्ति is महायमकं. अर्धावृत्ति is समुद्र यमकं. पादावृत्ति is युग्मक यमकं. पदावृत्ति is आवलि, which is treated as a Chitra Bandha. अक्षरावृत्ति is प्रत्यक्षर यमकं. Every possible permutation of repetition of a पाद has been attenpted. There is a not just doubling but trebling and quadrupling of पद and पाद. Not a single area is left unexplored.



Nomenclature

The taxonomy of Yamaka is confused. Diverse nomenclatures and different methods of division of the melange of Yamakam have been adopted by the authorities on Sabdalankara. They are given below. All use Pada and Sthana, that is Adi, Madhya and Anta, in their terminology.

Rudrata's division is based on पाद, देशज, द्विखण्ड, चतुर्खण्ड and त्रिखण्ड.

Dandi uses the divisions पाद, व्यपेत, अव्यपेत, जातीय and विजातीय.

Vamana prefers पाद, पद and वर्ण. He introduces the concept of वर्णयमकमाला and पदयमकमाला.

Vagbhata's division uses अयुत, संयुत, पाद, पद and वर्ण.

पादज, पादगत, पादाभ्यास, समस्तपादज

पादावृत्ति

1. **मुख** P1 =P2. **Rudrata.** प्रथमद्वितीयपादगत द्विपाद **Dandi**. आदिपाद **Vagbhata**..

2. **संदंश:** P1 =P3. अयुग् **Rudrata.** प्रथमतृतीयपादगत द्विपादाभ्यास **Dandi**. अयुतावृत्तौ आदिमध्यपाद **Vagbhata**. अयुक्पाद **Bhatti**. विषमपादावृत्ति **Visvesvara**.

3. **आवृत्ति:** P1 =P4. **Rudrata.** प्रथमचतुर्थपादगत द्विपादाभ्यास **Dandi**. अयुतावृत्ति आद्यन्तपाद **Vagbhata.**

4. **गर्भ** P2 =P3. **Rudrata** and also **Bhatti**. द्वितीयतृतीयपादगत द्विपादाभ्यास **Dandi**. संयुतावृत्ति मध्यपाद **Vagbhata**..

5. **संदंष्ट** P2 =P4. Also **संदंष्टक.** द्वितीयचतुर्थपादगत द्विपादाभ्यास **Dandi**. अयुतावृत्तिमूलक द्वितीयचतुर्धपाद **Vagbhata.** द्वितीयचतुर्ध **Bharavi**. युक्पाद **Bhatti** and **Ratnakara.** पाद **Kayyata.** समस्तपादावृत्ति **Visvesvara.**

6. **पङ्क्ति** P1 =P2 =P3 =P4. **Rudrata.** प्रथमद्वितीयपादगत द्विपादाभ्यास, चतुष्पादगत पादाभ्यास **Dandi**. महायमकं **Dandi**. and **Vagbhata.** पादाभ्यास संपुट

Ratnakara. सर्व Bhatti..

7. **पुच्छ** P3 =P4. Rudrata. तृतीयचतुर्थपादगत द्विपादाभ्यास **Dandi**.. अन्तपाद Vagbhata. मिथुनं Bhatti.

8. **त्रिपाद** P1 =P2 =P3. P1 =P2 =P4. P1 =P3 =P3. P2 =P3 =P4. **Dandi**.

अर्थावृत्ति

9. **परिवृत्ति =गर्भ + आवृत्तिः** P2 =P3, P1 =P4. Rudrata. अव्यपेतव्यपेत समुद्गक Dandi..

10. **युग्मक =मुख + पुच्छ** P1 =P2, P3 =P4. Rudrata. अव्यपेत समुद्गक Dandi. आद्यन्तपाद Vagbhata. समुद्गक Ratnakara.. संपुट Avatarakavi.

11. **समुद्ग =संदंशः + संदंष्ट** P1 =P3, P2 =P4. अर्धद्वयसारूप्य. अनेकसमस्तपाद. व्यपेत समुद्गक Dandi.. समुद्ग Bhatti. समुद्गकबन्धः Kayyata. अर्धावृत्ति Visvesvara.

श्लोकावृत्ति

12. **महायमकं. अनेकसमस्तपाद. श्लोकाभ्यास. श्लोकावृत्ति** Dandi..

देशजं (= स्थानीय) द्विखण्डं (विभक्तपाद)

There are 30 varieties. Only some of them are given here. There is no variety corresponding to श्लोकावृत्ति.

1. **आदि** Dandi. पादादि Vamana. अन्यपादादि. अन्यपादान्तादि **Visvesvara**.

2. **अन्तादिक** Dandi.

3. **आद्यन्त** Dandi.. संदंष्ट Ratnakara. सर्वपादाद्यन्त Avatarakavi. पादाद्यन्त Visvesvara. व्यस्ताद्यन्त

4. **पृथक्पृथक्** Rudrata.

5. **मध्य** Dandi..

6. **अन्त** Dandi. एकान्तरितपादान्त Vamana. पादद्वयान्त Rudrata and Visvesvara.

7. **समन्त** Dandi. अर्द्धसमपाद Visvesvara.

8. **वंश** Rudrata. समुद्गक Dandi. काञ्ची Bhatti..

9. **चक्रक** Rudrata. E1 =B2, E2 =B4, E3 =B4, E =B1. संदंष्ट Ratnakara. पादे पादे आद्यन्तिकं Mahesvaracharya. आद्यन्तिक Pradipa.

10. **अर्धपरिवृत्ति** Rudrata. आद्यन्त Bhatti.चतुष्पाद Mallinatha. पादान्त सर्वपादान्त Avatarakavi.

त्रिखण्डं

1. **मध्यान्त** Dandi..
2. **आदिमध्य** Dandi.
3. **अन्त** Dandi.

देशजं चतुर्खण्डं

अव्यपेत

1. **आदि** Dandi. एकपाद, द्विपाद, त्रिपाद, चतुष्पाद Dandi. पादादि Bhatti.

व्यपेत

1. **आदि** Dandi. द्विपाद, त्रिपाद, चतुष्पाद Dandi. पादादि Bhatti..
2. **मिश्र आदि** Dandi.
3. **मिश्र मध्य** Dandi.
4. **मिश्र अन्त** Dandi.
5. **मध्यान्त** Dandi.

अव्यपेतव्यपेत

1. **आदि** Dandi..
2. **मिश्र** Dandi.
3. **मध्य** Dandi..
4. **अन्त** Dandi.
5. **मध्यान्त** Dandi.
6. **आद्यन्त** Dandi.

आदिमध्यान्त ग

7. माला Dandi.

8. मध्य Dandi..

9. आद्यन्त Dandi..

10. काञ्ची Dandi..

अनपेक्षयावृत्ति तें

1. शृङ्खला

पद

1. वृन्त Bhatti.

2. पुष्प Bhatti.

3. आदिमध्य Bhatti.

4. पादभागचतुरावृत्ति Vedanta Desika.

5. संवृतावृत्तिमूलक मध्यपद, अन्तपद, आद्यन्तपद Vagbhata..

6. असंयुतावृत्तिमूलक आदिपद Vagbhata.

7. असंयुतावृत्तिमूलक मध्यपद Vagbhata.

पदद्वय

1. असंयुत पद्यार्द्धगतपद Vagbhata.

2. अयुतावृत्तिमूलक प्रत्यर्द्धभागभिन्नपदमध्यगतपद Vagbhata.

3. अयुतावृत्तिमूलक पद्यार्द्धन्तभागपद Vagbhata..

4. अयुतावृत्तिमूलक आदिपद Vagbhata.

5. संयुतावृत्तिमूलक पादमध्यगतपद Vagbhata..

6. विजातीय Dandi..

7. व्यावृत्त Avatarakavi. Ruyyaka says this not Yamakam but व्युत्यनुप्रास

8. अप्रत्यभिज्ञा Anandavardhana.

9. चक्रवालं Bhatti.

10. **आवलि** Avatarakavi. आवली Ratnakara. वर्णमाला, पदमाला Vamana..

वर्ण

1. **प्रत्यक्षर** Kavikarnapura. द्व्यक्षर Vamana.. आवली Ratnakara.
2. **एकाक्षर वर्णावृत्ति** Vagbhata.
3. **अयुतावृत्तिमूलक वर्ण** Vagbhata.
4. **संयुतायुत वर्ण** Vagbhata.

4. अनुलोमप्रतिलोमम्

आवृत्तिः प्रातिलोम्येन पादार्धश्लोकगोचरा ।
यमकं प्रतिलोमत्वात्प्रतिलोममिति स्मृतम् ।। (काव्यादर्श -3.73) 1

In English, sentences which remain the same on spelling backward are called palindromes. They are trivial and inconsequent, like "Able was I ere I saw Elba". They are devoid of context. In Sanskrit they are considered a literary art form and are used widely in poetry. They are included in शब्दालङ्काराः.

गतिर्गतप्रत्यादिका । एवं अर्धगत-प्रत्यागत-श्लोकगतप्रत्यागत-सर्वतोभद्र-अर्धभ्रमक-तुरगपद-गोमूत्रकादीन्युदाहर्याणि ।।

Hemachandra treats प्रतिलोमं, सर्वतोभद्र, अर्धभ्रमक, तुरगपद and गोमूत्रिका as गतिचित्रं while other authorities treat प्रतिलोमं as शब्दचित्रं. All authorities agree that तुरगपद, गजपद, रथपद and काकपद are गतिचित्रं but they are included along with सर्वतोभद्र, अर्धभ्रमक and गोमूत्रिका in चित्रबन्धः. Dandi treats प्रतिलोमं, perversely, in the wrong direction, as यमकं. According to him there are three varieties of आवृत्ति, return, repetition, where the subject matter is a पाद, where the subject matter is अर्ध, half a Sloka, and where the subject matter is समग्र श्लोक, the whole Sloka. However the nomenclature varies with each author

There exists a variety called अर्धपाद, half of a Pada, also. अनुलोमप्रतिलोमपादः is of two types. In one, each Pada inverts into itself. In the second variety, the first Pada inverts into the second Pada, while the third Pada inverts into the fourth Pada. This variety is also called अनुलोमप्रतिलोमार्धः since each half inverts itself. अनुलोमप्रतिलोमार्धः is also of two types. In the first type, each half line inverts into itself. In the second type, the first half

inverts into the second half, as a result of which the whole Sloka inverts itself. So this type is specifically called गतप्रत्यागतं. Rudrata differs from Dandi and treats it not as यमकं, but as अनुलोमप्रतिलोम चित्रकाव्यं. अनुलोम means following the hair, in the natural direction. Other writers also do not consider it as यमकं. Bhoja in his Sarasvati-kanthabharanam, 2.109, calls this गतप्रत्यागत चित्रकाव्यं.

Two verses of an unusual variety called प्रतिपदभित्तिलोमं are found in Chitrabandha Ramayanam of Venkatesvara where two letters at a time are reversed

Daivajna Surya Kavi's Ramakrishnavilomakavya, in 36 stanzas, deals with Rama when read in the normal manner and depicts Krishna when read backwards.

प्रतिलोमप्रश्नाः

वद वल्लभ ! सर्वत्र साधुर्भवति कीदृशः? ।
गोविन्देनानसि क्षिप्ते नन्दवेश्मनि काऽभवत्? ।।

(विदग्धमुखमण्डनं -3.24) 2 प्रतिलोमप्रश्नाः

Questions are asked such that the answers should be in reverse.

Tell me, my lover, what good people do everywhere? The answer is दीनरक्षी, protecting the weak. What happened when Krishna threw the wheel in Nanda's house? The answer is क्षीरनदी, a river of milk. This word is the प्रतिलोम of the first.

यत्नादन्विष्य का ग्राह्या लेखकैर्मसिमल्लिका? ।
घनान्धकारे निःशङ्कं मोदते केन बन्धकी? ।।

(विदग्धमुखमण्डनं -3.25) 10 प्रतिलोमप्रश्नाः

What type of pen do writers obtain after great effort? The answer is नालिकेरजा, from the coconut palm. Without any doubt, with what is a licentious woman happy in deep darkness? The answer is जारकेलिना, playing with her illicit lover. This word is the प्रतिलोम of the first.

असुरसुरनरेन्द्रैरुह्यते का शिरोभि-
स्तनुरपि शुचिवस्त्रे क्वातिविस्तारमेति? ।
वदति कमलयोनिः, सेव्यते केन पुष्पं?
मधुरमसृणमृद्वी का भवेदुत्पलस्य? ।।

(विदग्धमुखमण्डनं -3.26) 11 प्रतिलोमप्रश्नाः

What is worn on the heads of Gods, Daityas and Kings? The answer is मालिका, garland. What is that substance, even a small quantity of which, spreads on a white cloth? The answer is कालिमा, blackness. This word is the प्रतिलोम of the first. How is Brahma addressed? हे क, Oh Brahma! By whom is a flower adored? The answer is अलिना, by the bee. Joining the two answers, we have कालिना. What is sweet and glossy about the lotus? The answer is नालिका. This word is the प्रतिलोम of the first.

हिमांशुखण्डं कुटिलोज्ज्वलप्रभं
भवेद्वराहप्रवरस्य कीदृशम्? ।
विहाय वर्णं पदमध्यसंस्थितं
न किं करोत्येव? जिनः करोति किम्? ।।

(विदग्धमुखमण्डनं -3.27) 5 प्रतिलोमप्रश्नाः

How does the curved, clear light of the Moon resemble a mighty boar? The answer is दंष्ट्राऽऽभं, by the shining tusks. What does Buddha not do leaving the middle letter in दंष्ट्राभं? The answer is दंभं, haughtiness. What does he do? The answer is भन्दं, good. This word is the प्रतिलोम of दंभं.

वसन्तमासाद्य वनेषु कीदृशा पिकेन राजन्ति रसालभूरुहाः? ।
निरस्य वर्णद्वयमत्र मध्यमं तव द्विषां कान्त्यतमा तिथिश्च का? ।।

(विदग्धमुखमण्डनं -3.28) 6 प्रतिलोमप्रश्नाः

With the ushering of Spring, how does the Koel beautify the

mango tree? The answer is कान्तगिरा, by its pleasant voice. Leaving the two middle letters in the answer, what happened to your enemies? The answer is कारा, imprisonment. What is the last तिथि, (the day of the lunar month), or the best तिथि? The answer is राका, Full Moon. This word is the प्रतिलोम of the first.

गतप्रत्यागतं प्रोक्तं प्रतिलोमविलोमतः ।

तच्चानेकविधं मध्यवर्णलोपेन जायते ।।

(कवीन्द्रकर्णाभरणं -3.6) 7 गतप्रत्यागतं

When the same verse appears by reading in the normal manner and in reverse it is called गतप्रत्यागतं. Many varieties are formed by dropping the middle letters. Visvesvara Pandita, (1700) who wrote Kavindrakarnabharanam, was a child prodigy who lived in Almora.

दृश्यते कीदृशी संपद्भाग्यवैभवशोभिनाम् ।

हृदयं हरति ब्रूहि कीदृशी मत्तकाशिनी ।।

(कवीन्द्रकर्णाभरणं -3.6) 8 गतप्रत्यागतं

चारुवाहाजिरा चारवो वाहा अश्वा यत्र तच्चारुवाहम् अजिरं अङ्गणं यस्याः । प्रतिकूलवाचने राजिहावा रुचा । शोभमानो हावो यस्यां। रुचा युक्ता ।।

What is the appearance of the glory of men with wealth and god luck which attracts the heart. How is a proud woman? The answer is चारुवाहाजिरा, courtyard with four horses. By reversal it becomes राजिहावा रुचा, glorious and pleasant amorous blandishments.

कीदृशी भवतीदानीं त्वद्वैरिवरवर्णिनी ।

कीदृशी मधुमासश्रीर्हृदयं मदयत्यलम् ।।

(कवीन्द्रकर्णाभरणं -3.6) 9 गतप्रत्यागतं

कापितरुरता कापि दुःखावस्थापन्नः तरुरता वनस्थलात् । प्रतिकूलवाचने ताररुताः श्रवणार्हशब्दाः पिका यस्यामित्यर्थः ।।

How is your enemy's woman? How does the beauty of Vasanta season inflame you? The answer is कापितरुरता, in a forest, filled with sorrow. By reversal it becomes तारुतपिका, the pleasant sound of Koels worth listening.

पङ्क्तिर्मधौ हसति किं प्रतियोगिकेयम् ।
का भासते विजयभाजि सदैव पुंसि ।।

(कवीन्द्रकर्णाभरणं -3.6) 10 गतप्रत्यागतं

तारवी तरूणामियं तारवी वृक्षप्रतियोगिका पङ्क्तिः । वीरता वीरत्वम् ।।

Why does the line laugh at Spring? What is the use? What shines in victorious men? The answer is तारवी, the line of the trees crosses this. By reversal this becomes वीरता, bravery.

विद्वन्कया कुशलवौ समसाविषाताम् ।
वर्णेन कोभयविधेन सदृग्भवान्या ।।

(कवीन्द्रकर्णाभरणं -3.6) 11 गतप्रत्यागतं

सीतया जानक्या कुशलवाख्यौ पुत्रौ प्रसूतौ । अक्षरेण रूपेण च सा भवानीतुल्या या अतसी उमापदवाच्यत्वान्नीलवर्णत्वाच्च । "अतसी स्यादुमा क्षुमा" इत्यमरः ।।

Who gave birth to Kusa and Lava? Find out the equivalence to Bhavani. The answer is सीतया, by Sita, Janaki. She is the equal of Bhavani by the letters or blue colour. By reversal it becomes, अतसी , Uma.

कथय सखे किमवस्था शंबरभवने रतिरवात्सीत् ।
प्रियया व्यथते च कथं भवति क्व तरीतुकामो वा ।।

(कवीन्द्रकर्णाभरणं -3.6) 12 गतप्रत्यागतं

विमदना कामवियुक्ता रतिः शंबरगृहे अवात्सीत् वसति स्म । मध्याक्षरद्वयत्यागे "विना" इति पदम् । तद्वैपरीत्ये "नावि" इति सिद्धम् ।

प्रियया दयितया कथं व्यथते विगतमदो ना पुरुषः नपुंसकत्त्वात् । तरीतुकामो मुमुक्षुवां विमदना विगतमदो ना पुरुषः ।।

वि विगतमदः ना विना man without desires, तरीतुकीमः who wants to cross a river, नावि boat.

Rati lived in the house of Sambara after Kama was burnt. How was her condition then? How does she become when she was troubled by the memory of her husband? How are those men who want to attain Moksha? The answer is विमदना, without Madana or man without passion, neuter. By dropping the two middle letters, you have विना, without. By reversal it becomes नावि, boat. Those who seek Moksha are men without passion.

कीदृशी दयितादेहवीरुत्कोन्मादकारिणी ।
केषु वा सत्सु पुरुषो दुर्विधो नाभिधीयते ।।

(कवीन्द्रकर्णाभरणं -3.6) **13** गतप्रत्यागतं

सुकुमारा कोमलस्पर्शा । मध्याक्षरद्वयत्यागे "सुरा" इति । तद्वैपरीत्ये "रासु" इति पदं सिद्धम् । द्रव्येषु इत्यर्थः ।।

Which type of woman inflames the passion of her lover? By having which item are people not called bad? The answer is सुकुमारा, soft to touch. By dropping the middle two letters you have सुरा, liquor. By reversal it becomes रासु, objects.

दृश्यते कीदृशी संपद्भाग्यवैभवशोभिनाम् ।
हृदयं हरति ब्रूहि कीदृशी मत्तकाशिनी ।।

(कवीन्द्रकण्ठाभरणं -3.6) **14** गतप्रत्यागतं

वाहा अश्वा horses, अजिरं अङ्गणं courtyard, हाव pleasant call, राजिहावा रुचा, शोभमानो हावो यस्यां who calls pleasantly.

What is th appearance of a prosperous man? Tell me, how is the pleasant amourous woman from Kasi who steals my heart? चारुवाहाजिरा, with horses in the courtyard. By reversal, we have राजिवहावारुचा, the amourous

woman calls pleasantly.

प्रतिलोमानुलोमाभ्यां यदि स्यादुत्तरद्वयम् ।

प्रश्नयोरुभयोः प्राहुस्तद् द्विरूपोत्तरं बुधाः ।। (चित्ररत्नाकर -2.1) 15

When the two replies to two questions are inversions of each other, it is called द्विरूपोत्तरं by wise men. Chakra Kavi (1600) wrote Chitra-ratnakara to illustrate various Chitra Kavyas in simple language.

वर्णैर्द्वित्रिचतुःपञ्चषट्सप्तक्रमसंयुतैः ।

ग्रथ्यन्ते ह्युत्तराणीह पञ्चश्लोकैः पृथक् प्रथक् ।।

(चित्ररत्नाकर -2.2) 16

Five illustrations are given below for each variety, where the number of consonants in the reply are 2, 3, 4, 5, 6 and 7, in the proper order. The answers are given alongside.

द्विवर्णोत्तरम्

कया विराजते रत्नं कीदृशं युवतेर्वपुः ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.3) 17 द्विवर्णोत्तरं

How does the gem shine? How is the young woman's body? You answer these questions so that the second answer is the first one read backward. (This second line is repeated in all the questions). रुचा, चारु.

मध्ये समुद्रमास्ते का कमसूत दिवाकरः ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.4) 18 द्विवर्णोत्तरं

What is in the middle of the Ocean? What did the Sun procreate? लंका, कालं.

कुत्रास्ते बन्धुभिः सार्धं भुक्तिः का बर्हिणां मुखे ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.5) 19 द्विवर्णोत्तरं

Who take their food in the company of their relatives? What is in the mouth of the peacock? काके, केका.

त्रिवर्णोत्तरम्

आस्ते कस्मिन् मुखे शोभा चत्वार्यङ्गानि कासु च ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.8) 20 त्रिवर्णोत्तरं

Whose mouth is glorious? Who has four limbs? सुनासे, सेनासु.

अकृत्रिमं किं कचस्य कृत्रिमं भूषणं च किम् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.9) 21 त्रिवर्णोत्तरं

What is not artificial? What is Kacha's false ornament? कालिमा, मालिका.

चतुर्वर्णोत्तरम्

प्रवहत्युपविन्ध्यं का कुत्र देहीति भाषणम् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.13) 22 चतुर्वर्णोत्तरं

What flows from the Vindhyas? When does one say "give"? रेवानदी, दीनवारे.

पीतासवा कीदृशी स्याद् रामः किमिषुणाभिनत् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.14) 23 चतुर्वर्णोत्तरं

How does a drunk feel? What did Rama bow to with arrows? मदालसा, सालदाम.

सप्तवर्णोत्तरम्

कृष्णपक्षनिशा कीदृक् कीदृग् युवतिसंहतिः ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.28) 24 सप्तवर्णोत्तरं

How is the darkness in the dark fortnight? How is a woman oppressed? तारानिवहरामा, माराहवनिरता.

मुखपूर्णेन्दुभिः स्त्रैणे का स्यात् का कीदृशी भवेत् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।।

(चित्ररत्नाकर -2.29) 25 सप्तवर्णोत्तरं

What is in the face of a woman who looks like the Full Moon? Who becomes like what? राकाजालाकारता, तारकालाजाकारा.

अथैकरूप द्विवर्णोत्तरं

षष्टीविभक्तावेकत्ववाचि किं पदमस्मदि ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.39) 26

The two letters in the answer are the same. What word in the sixth Vibhakti, singular, is mine? मम.

याचकं प्रति किम् ब्रूयाद् वचो लुब्धः पुनः पुनः ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.42) 27

What does the miser say to the supplicant again and again? नन.

अथैकरूप षड्वर्णोत्तरं

निम्बवृक्षाटवीच्छन्नकामिनी कीदृशी भवेत् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.74) 28

What becomes of a woman who is like a forest of Nimba trees? काळकाकाळका. काळाः काका एवाळक यस्याः या.

अथैकरूप सप्तवर्णोत्तरं

सम्बोध्य शम्भुं यक्षेन्द्रपुरीं पृच्छेदुमा कथम् ।
प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.82) 29

How does Uma address Siva regarding Indra's city? कालकाल कालक.

हे कालकाल का अलकेति.

भक्तोऽनन्ते शयानां किं विश्वेशां देवतां वदेत् ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.84) 30

How does a devotee address the God who lies on Ananta? शेषे शेषेऽशेषे. फणिपतौ शेषे स्वपिति, अशेषस्य ईश अशेषेशा, अत्र सम्बुद्धिः.

अभ्रसीमासिताम्भोजराजिः प्रावृषि कीदृशी ।

प्रतिलोमानुलोमाभ्यां प्रश्नयोरुत्तरे वदेत् ।। (चित्ररत्नाकर -2.88) 31

How are clouds, which are extending to the limit of the sky and are black like blue lotuses? काळिकाकिकाळिका. काळिकेव अळिकाळिः अळिका भृङ्गाः स्वार्थे कप्रत्ययः। अळिः पङ्क्तिः यस्या या काळिकाकिकाळिका.

प्रतिपदभित्तिलोमं प्रतिपदप्रतिलोमं वा

वनं नवं दिनानादिनदादानवरारवम् ।

गतोऽतोऽगजराराजं रामो मारो मनोनमः ।।

(चित्रबन्धरामायणं -2.31) 32 प्रतिपादभित्तिलोमं

अतः गङ्गायाः परं पारं on the other bank of river Ganga, मारः like Manmatha, मनोमनः गम्भीरमनस strong-willed, रामं नवं नूतनं दिनेषु अनादयः अनामगन्तुका अनश्वरा Rama's new days were imperishable, ते च ते नदाश्च तेषां आदानं स्वीकारं तेन वरश्रेष्ट आरवः ध्वनिः यस्य तथोक्तं their best sounds were acceptable, अगजराराजं अगानां वृक्षाणां जरया राजं राजमानं जीर्णवृक्षैः शोभितं splendid with old trees, वनं गतः went to the forest, प्रतिपदप्रतिलोमं व्यञ्जनानां प्रधानामेव प्रातिलोम्यं विवक्षितमिति न कोऽपि दोषः.

On the far bank of Ganga, Rama, looking like Manmatha and having a strong will, entered the splendid forest full of old trees and heard the best of sounds to start new days in the forest. In this and the next verse, every two letters are reversed. Only these two examples of this variety are traceable.

लतातालतरुरुतशोभिभिः शोभनो नभः ।

यातोऽतोयाधरोऽरोधकोलो लोकोत्तमो मतः ।।

(चित्रबन्धरामायणं -2.38) **33** प्रतिपादभित्तिलोमं

लताभिश्च तालतरुभिश्च तरुर्यथा तथा ऊत: प्रोत: आक्रान्त इति यावत् creepers and palm trees were woven inextricably in warp and weft, शोभन नभो यत: अभ्रङ्कष: न धरतीति does not touch the sky, तोयस्य अधर: तोयाधर: स न भरतीत्यतोयाधर: निर्झरादिजलाशयवान् full of springs and rivers, अरोधकोल निर्विरोधवराह: boars which have no enemies, लोकोत्तम: भूलोकश्रेष्ट: मत: सर्वेषां विहारभूमत्वेन सम्मत: श्चित्रकूट: आबभौ reached Chitrakuta, the best of mountains with beautiful promenades.

Rama entered Chitrakuta, which is the best of mountains, with splendid promenades, full of springs and rivers and where the boar had no enemies. The sky is visible as the tall palm trees do not touch the sky. Creepers were woven in warp and weft.

समप्रतिलोमानुलोमार्धपाद:

अत्र स्निग्धं नलदविदलनप्राप्ताभिख्येऽतिबलफलवति ।
अक्ष्णां चक्रे नवनलिनवनच्छायां धत्ते विभुरमरभुवि ।।

(हरविजयं -5.10) **34** पादार्धप्रतिलोमं

नलदस्य गन्धमांस्या smell of Nalada, विदलनं उद्भेद: bursting अतिबलानि महाप्रभावाणि फलानि सन्ति यस्मिन्, अमरभुवि स्वर्गे in Heaven, विभु: Lord, इन्द्र: Indra.

In that place, the strong smell obtained by the blossoming of Nalada flowers, the plants of which which produce famous fruit, displays the likeness of a new lotus forest of Indra.

This Sloka is पादार्धप्रतिलोम. Here only half of a Pada, for example विभुरमरभुवि, नवनलिनवन, नलदविदलन and तिबलफलवति are अनुलोमप्रतिलोम. The letters व and ब are considered identical in this शब्दालङ्कार.

कालाक्रान्ता तनुरमरनुत त्रस्तेयं मे विदितहित दिवि ।
नश्यन्त्यग्रे तव सरस बत ग्लानि: सेयं वशिदमद शिव ।।

(ईश्वरशतकं -67) **35** पादार्धप्रतिलोमं

हे असुरनुत Oh you are praised by Gods, हे दिवि विदितहित Oh you are known for doing good in Heaven, सरस लब्धात्मविश्रान्ते peaceful, हे वशिनां दमद सर्वसहत्वदायिन् you enable those who control their senses to bear all types of inflictions, मम तनु: कालेनाक्रान्ता by body is invaded by time, बत आश्चर्ये astonishment, त्रस्ता afraid, स एव ग्लानि: lassitude, illness, शिव: do good to all.

Oh Isvara, you are praised by Gods! You are known to do good in Heaven. You are peaceful. You enable Yogis to put up with suffering. I am afraid of this body invaded by time. Do me good. This Sloka is पादार्धप्रतिलोम.

पादप्रतिलोमं

When each line is अनुलोमप्रतिलोम it is termed पादप्रतिलोमं. It should be noted that every Sloka which is in सर्वतोभद्र is also पादप्रतिलोमं. These are not repeated here.

नानाजावव्रजानाना सा जनौघघनौजसा ।
परानिहाऽहानिराप तान्वियाततयाऽन्विता ।।

(शिशुपालवधं -19.40) **36** पादप्रतिलोमं

आज splendour, वियात bold, impudent.

Sisupala's army was filled with splendour and was confident. It ignored the different चित्रयुद्धाः, battle formations, full of soldiers. It came near Krishna's army. In this Sloka each पाद is a reverse of itself. Mallinatha calls it पादप्रतिलोम यमकं.

जयामपापामयाजयामहे दुदुहे मया ।
महेशकाकाशहेमपादुकाऽममकादुपा ।।

(पादुकासहस्रं -932) **37** पादप्रतिलोमं

Failed seekers of Moksha and unlucky men are helped by Paduka. It cures disease. It helped Rudra when plucking the head of Brahma. It shines like Indra. The Gold Paduka has attained the Lord's feet. I milk the Paduka in the form of a cow during Brahmotsava and other occasions. Vedanta Desika calls this is पादप्रतिलोम यमकं.

राधा साररसाधारा मारमाऽर-रमारमा ।

काशोदाररदाऽशोका सा ललास सलालसा ।।

(अलङ्कारकौस्तुभ -7.50**)** **38** पादप्रतिलोमं

सा Radha, ल्लास sensed, सारस्समाधारयति supports, मारेण by Kama, मां शोभां glory, आयति takes, रमेव रमते इति रमारमा the woman enjoys, काशेन by the light, उदारा रदा.

Radha with the support of रस, sensed she was in love and very generously, playfully, enjoyed by the light of the lamp.

वारिशालिनासवातिवासनालिशारिवा

सारभाविनीलिमाभ्रमालिनी विभा रसा ।

सालतालकाननामुना न का लतालसा

राजिता श्रिया परा दुरापया श्रिताजिरा ।।

(हरविजयं -5.140**)** **39** पादप्रतिलोमं

शालिनि distinguished by, आसवे in drinking liquor, अतिवासना habit, शारिव medicine, सारभाव essence, मलते soils, ताल palm, शाल a tree, अलस delay, अजिराणि limbs.

The bees were distinguished for drinking water and were also in the habit of drinking liquor, which was their medicine. The essence of blue colour in the sky was soiled by the bees. The creepers were beautiful. Each line of this stanza is प्रतिलोमानुलोम:. Rajanaka Ratnakara calls this प्रतिलोमानुलोमचतुष्पाद:

साराभाशु शुभारासा सारताममतारसा ।

यान्यानघघनन्याया सा मताततताामसा ।।

(हरविजयं -43.23**)** **40** पादप्रतिलोमं

सारा प्रकृष्टा आभा यस्याः । शुभ आरासः शब्दो यस्याः । सारता सावष्टम्भत्वं ममताहङ्कारस्तयोः रसा भूमिः । तम एव तामसम् ।

प्रज्ञादित्वादण् ।।

She was extremely resplendent. She made pleasant sounds. She is the foundation of ego. She dispelled darkness. Rajanaka Ratnakara calls this Sloka अनुलोमप्रतिलोमपादः.

नानाधुत्यागपक्षे सभरसरभसक्षेपगत्या धुनाना

नादासक्तारणत्राविरलबलरवित्राणरक्ता सदाना ।

नाधावत्सादिपक्षेतरसरसरतक्षेपदित्सावधाना

नाहासक्तारिरुग्भीमुदसरसदमुग्भीरुरिक्ता सहाना ।।

(हरविजयं -46.76) **41** पादप्रतिलोमं

Each line reverses on itself. This verse is also written as a Chakra-4 Bandha. Rajanaka Ratnakara calls this स्रग्धारायानुलोमप्रतिलोमाभ्यां चक्रचतुष्टयम्.

सा भावक्षालवर्या नुतविभवितनुर्या वलक्षावभासा

जानानस्याशयप्रा नवनलिनवनप्रायशस्याननाजा ।

सातं वर्माननस्था रहसि रसिहरस्थाननर्मावतंसा

पायादक्ता रणत्रा मतनमनतमत्राणरक्ता दयापा ।।

(देवीशतकं -28) **42** पादप्रतिलोमं

अक्ता व्यक्ता is clear, पायाद् अव्यात् save, भावस्य चेतस्य क्षालनं नैर्मल्यं unsullied mind, वर्या best, नुता विभविनी महाप्रभावा तनुः मूर्तिः your body is very radiant, वलक्षः शुद्धः अवभासः pure light, ज्ञानाननस्य your face is knowledge, आशयप्रा orders, नवनलिनवनप्रायस्य like a new lotus forest, आनना face, अजा not born, सातं वर्म श्रेष्टः कवचः best armour, रहसि रसी playful in isolation, हरः स्थाने नर्माणि अवसरे परिहसितानि तानि अवतंसः कर्णाभरणं ear-ornament is made of repartee to Siva, रणत्रा protect in battle, मतं अभिप्रेतं नमनं त्राणरक्ता keen on saving one's views and praise, दयापा pity me.

Oh Devi! Your body is very shining. It is pure light. Your face is knowledge and is like a forest of new lotuses. You are not born. You have the best armour. You are playful in secret. You make fun of Siva in private

which constitutes your ear-ornament. You protect your devotees in battle. You respect one's views and like praise. Take pity on me!

सेवावाशिशिवावासे केशकाननकाशके ।

सेध्यावाच्यच्यवाध्यासे केस्थिताजिजितास्थिके ।।

(कप्फिणाभ्युदयं -18.55) **43** पादप्रतिलोमं

सारा सप्राणरक्षा वधसरसधवक्षा रणप्रासरासा

देवासव्यासमग्रा पुरि कटकरिपुग्रामसव्यासवादे ।

दानासक्तेभमक्षा वरनमनरवक्षामभक्ते सनादा

नासेधव्यालमव्यानिजरतिरजनिव्यामलव्यासधसेना ।।

(कप्फिणाभ्युदयं -18.100) **44** पादप्रतिलोमं

This Sloka is पादप्रतिलोमं. Sivasvami calls this Sloka महाप्रतिलोमा-नुलोम:.

स्थिरासुरापक्षपरा सुरास्थिमालावरासन्नसरावलामा ।

वादे हिता मन्त्रमताहिदेवातिभाविता नुत्यनुता विभाति ।।

(ईश्वरशतकं -21) **45** पादप्रतिलोमं

तनु: विभाति your body is radiant, स्थिरा ये असुरा अन्धकादय: Asuras like Andhaka who are steadfast, अपक्षपरा प्रतिपक्षभूता have become enemies, सुराणां अस्थिमालादिभिर्वरा best among Gods, wearing garlands of bones, आसना निकटा near, सरावा नादयुक्ता with sound, लामा cause harm, किंता कुत्सिता.

Oh Isvara! Your body is radiant. You are the enemy of Asuras like Andhaka. Wearing a garland of bones and snakes, you are the best among Gods. You are proficient in the fourteen Vidyas, branches of knowledge. You are meditated on much. You are praised by Gods. You are the incarnation of Mantras.

मारासुघ्नाविपक्षादरवरवरदक्षापविघ्ना सुरामा

सामासक्ता रणत्रा रिपुरसुरपुरि त्राणरक्तासमा सा ।

शापाकृष्टामृदुस्वा बत सरस तव स्वादुमृष्टा कृपासा

नामा सत्या कृतज्ञा तनुरजरतनुज्ञातकृत्या समाना ।।

(ईश्वरशतकं -50) **46** पादप्रतिलोमं

सरस नित्यानन्दमय always happy, अजर permanent, बत आश्चर्ये astonishment, तव तनु: your body, मारासुघ्ना took the life of Kama, अविपक्षा not on the opposite side, अदरं fearless, वरेण्य: best, दक्षा expert, अपविघ्ना prevent destruction, रामा पार्वती Parvati, सामवेदे आसक्ता संनिहिता near, रणत्रा saves in battle, असुरपुरिरिपु: enemy of the Asura city, त्राणरक्तासमा you are intent on saving, शापेन आकृष्ट अमृदूना स्व आत्मा यया you save those souls which are cursed, कृपया आस: with pity, अत्र चित्रकाव्ये शसयोरभेद:, न अमा सत्याविनश्वरा no poverty, कृतज्ञा grateful, अदराणां देवानां नुति: तेन ज्ञातं कृत्या acknowledges praise from Gods, समाना सह मानेन वर्तते is proud.

Oh Isvara! You are always happy. You burnt Kama. You are on my side. You are fearless. You are the best expert. You are the enemy of the Asura city. You are always near Parvati. You acknowledge praise from Gods. You save cursed souls. You save your devotees in battle. You have pity. You are proud. The metre is स्रग्धरा वृत्तं.

सारतास्थिरवरस्थिता रसाभारसौम्य गणगम्यसौरभा ।

राजते स्तुतिमतिस्तुतेऽजरा दक्ष मान्य धनधन्यमाक्षद ।।

(ईश्वरशतकं -77) **47** पादप्रतिलोमं

हे दक्ष सर्वत्र कुशल good everywhere, हे मान्य पूज्य you are to be worshipped, हे धनधन्यमा धनेन मरुत्तादिभ्यो दत्तेन धन्या मा शोभा glory due to wealth and Maruts, हे अक्षद अक्षाणि दिव्येन्द्रियाणि दूरदर्शनश्रवणयोग्यानि ददाति you give the ability to see and hear very far, हे रसाभारसौम्या रसाभार भूभारवहन you handsome person capable bearing the Earth, सारतया स्थिराश्च वरा: स्थिता steady and the best, गणै: नन्दिप्रभृतिभ: गम्यं प्राप्यं सौरभं यश: glory due to Nandi and the Ganas, अजरा permanent.

Oh Isvara! You are good everywhere. You are fit to be worshipped. You have glory due to your possessing riches and the Maruts as well as Nandi and the Ganas. You have the ability to make your devotees see and hear over extremely large distances. You are steady, permanent and the best.

The metre of this Sloka is रथोद्धाता वृत्तं.

लालोना गगनालोला धूरिता ननतारिधूः ।

स्राविकाननकाविस्रा दारिताननतारिदाः ।।

(चित्रबन्धरामायणं -1.39) 48 पादप्रतिलोमं

लालया जिह्वाजलेन ऊना रहिता रामभयादनार्द्रजिह्वा mouth parched by fear of Rama, आकाशे चञ्चला पूरिता धुरं भारं श्रिता प्राप्ता सकललोकभारायमाणा, नमता: प्रणता: अवशत्रा: शत्रव इति यावत् तेषां अलि: समूह: रलयोरभेद: ता धूनोति कम्पयतीति ननताधिधू: शत्रुमण्डलकम्पिनी seeing her makes the enemy group tremble with fear, स्राव: अस्यास्तीति स्रीविकं लालादिजलयुक्तं full of saliva, अननमेव आननक: face, स्रावि च तत् आननकं च तस्मिन् dripping from her mouth, आविला समन्तादामगन्धि: foul smell everywhere, दारितं व्याप्तं आननं मुखं यया सा दारितानना तस्या: भाव: दारिताननता expanded face, तया अरीन् शत्रून् द्यति खण्डयति इति सा तथोक्ता मुखव्यादानमात्रेण शत्रुसंहारिणी kills her enemies by just showing her face.

This is a description of Tataka. Flying in the sky and huge in size, Tataka killed her enemies by just showing her frightful, wide face. Her mouth dried up for fear of Rama. Venkatesvara calls this **अर्धपादप्रतिलोमं.**

सा रामाददगत्रसा राजिताहिहिताजिरा ।

राका वाशशवाकाराररजिकागगकाजिरा ।।

(चित्रबन्धरामायणं -2.47) 49 पादप्रतिलोमं

सा प्रसिद्धरागेण अदन्ति भुञ्जत इति रागादन्ति तानि च तानि अगाराणि च अगरशब्देन तन्निष्ठा जना लक्ष्यन्ते तानि अस्यन्ति क्षिपतीति रागददगारासा रामविवासदु:खेन भुञ्जनान् निषेधयन्ती stop eating due to sorrow at Rama's exile, राजितसश्च अहयश्च सर्पास्तेषां हितानि इष्टानि अजिराणि गृहाङ्गणानि यस्या सा तथोक्ता गृहाङ्गणेषु सर्पास्सञ्चरन्तीति भाव: snakes were crawling in the courtyards of houses, अराजका राजरहिता अत एव शशशसतीति शशव: चन्द्र: तस्य आकार: शशवाकार: स न विद्यते यस्या सा अशशवाकारा राका Full Moon, वा राकेन चन्द्रहीना पौर्णमासीव स्थिता like a Full Moon without a Moon, अगा वृक्षा: trees, तान् गच्छतीति अगगका,

अराजिके वृक्षामामपि ग्गषज्ञजिरा: भवन्तीति भाव: in anarchy even trees are affected.

This is a description of Ayodhya on Rama's departure to the forest. Men stopped eating for their sorrow at Rama's departure. Snakes were crawling in the courtyards of houses. Even trees wilted. The whole town was like a Full Moon night without a Moon. Venkatesvara calls this अर्धपादप्रतिलोमं.

कालीनाऽऽनननालीका राधिता हि हिताऽधिरा ।

या मा सा मम सामाया कापि दीपप्रदीपिका ।।

(लक्ष्मीसहस्त्रं -22.9) 50 पादप्रतिलोमं

कालीना Brahma, आनननालिका resembles, आराधिता worshipped, दोष अनिरवचनीय undetermined.

Lakshmi's lotus face resembles that of her son Brahma. When she is worshipped she bestows many favours on her devotees. May Mahalakshmi, who gives peace, give me deliverance! Venkatadhvari calls this Sloka अर्धपादप्रतिलोम यमक.

प्रतिलोमानुलोमविलोमपाद:

व्याधश्रेणी नागकुम्भाग्रभङ्गस्थामासक्ता मुग्धमुक्तासमास्था ।

आभात्यत्र स्त्रीषु चाटुप्रपञ्चे काली व्यक्तारम्भरक्ताव्यलीका ।।

(हरविजयं -5.28) 51 प्रतिलोमानुलोमविलोमपाद:

स्थाम बलं strength, मुग्धासु स्वभावरुचिरासु pleasing by nature, काली कृष्णा black, स्त्रीविषये व्यक्तारंभं कृत्वा having begun the affair with women, रक्ता प्रसक्ता engaged in, अव्यलीका गोत्रस्खलिताद्यपराधशून्या without the fault of faltering speech.

The line of Sabara hunters were powerful enough to break the heads of elephants which wandered there. By nature they were pleasant and unmatched. Their women were black and engaged in painting themselves red. Their words were not faltering and they were sinless. Only the second and fourth Padas are अनुलोमप्रतिलोम in this Sloka and the following eight Slokas. Rajanaka Ratnakara calls this प्रतिलोमानुलोमविलोमपाद:.

इहाङ्गना का प्रमदं प्रियस्य नाधादसंरम्भरसं दधाना ।
चेतः स्थिता कल्पलतानिकुञ्जे हेलामतारब्धरतामलाहे ।।

(हरविजयं -5.46) **52** प्रतिलोमानुलोमविलोमपादः.

हे अमलाहे Oh you having shoulders with spotless ornaments, संरंभं anger, नाधात् सर्वाविकरोत्, हेलयमतं सदारब्धं रतं यया having begun in fun firmly immersed in love.

Oh, you with shoulders displaying spotless ornaments! You experience no pleasure in anger. Such a woman attracts the desire of her husband in all ways. Begun as play, she indulged in love in the Hemalata bower. Rajanaka Ratnakara calls this प्रतिलोमानुलोमपादः.

येऽध्यवात्सुरपि काञ्चनाचलं तेऽहितीव्रकटक व्रतीहिते ।
प्रेम बभ्रुरिह सुभ्रुवां स्थिता हे मतार्य चटुचर्यतामहे ।।

(हरविजयं -5.92) **53** प्रतिलोमानुलोमविलोमपादः.

काञ्चनाचलः Mount Meru, ईहिते अभिप्रेते, प्रेम बभ्रुः प्रीताजातः, कृताभिनिवेशः, अहय एव तीव्रा विषमाः कटका armour, हे मतार्य मता आर्या सुमतयो यस्येति, संबोधनद्वयं, हे used to address.

Oh, you are remembered by good people! On Meru Mountain live those for whom swift horses are the only armour and for whom performing agreeable duties to women is a festival. Rajanaka Ratnakara calls this प्रतिलोमानुलोमपादः.

इह रमणी कलकोमलरासा मदनातुरा तु नादमसारा ।
का रतिविभ्रममविरति याता रसहावभावहासरता या ।।

(हरविजयं -5.110) **54** प्रतिलोमानुलोमविलोमपादः.

अविरत निरन्तर without a break, रासः सीत्कृतं, तुरावधारये तु is for emphasis, अदमो दमविरिद्धा, रागः स सारः स्थिरो steadfast, यस्याः भावः, प्रियं प्रीतिं स्नेहः love or affection.

Here the woman is beset by love, who was steady in her attachment, which was unsubdued. She is blossoming like the lotus, deluded by love abandoned but goes with love and affection to her beloved. Rajanaka

Ratnakara calls this प्रतिलोमानुलोमपादः.

सुभ्रूरत्र प्रियतममलाभे नूनं स्थानादानानघघननादानास्था ।
अस्योर्वी मे जनयति तोषं नानासाध्यापाता पिककपितापाध्यासा ।।

(हरविजयं -5.120) **55** प्रतिलोमानुलोमविलोमपादः.

स्थानं place, समुचितः suitable, अनघ अखण्डित continuous, घन नादे loud thunder, आस्था गण्यता counted, सुभ्रूः woman, प्रियतमलाभे सति having got her lover, साध्याः सुरविशेषाः different kinds of wine, आपात आगमनं arrival, पिकाः Koels, कपयः monkeys, तापः शरारुक् bodily illness, आधिः मानसी पीडा mental distress, तोषं संतोषयति pleases me.

The woman was in a suitable place having obtained her lover. She showed no concern for the unbroken thunder, though women are normally afraid of the loud noise. Different varieties of wine were there. Koels and monkeys had no physical or mental troubles. The world was pleasant. Rajanaka Ratnakara calls this प्रतिलोमानुलोमपादः.

राजति तटीयमभिहतदानवरासातिपातिसारावनदा ।
गजता च यूथमविरतदानवरा सातिपाति सारा वनदा ।।

(हरविजयं -5.137) **56** प्रतिलोमानुलोमविलोमपादः.

आतिपातिनो जवेन व्रजन्तः सारावा नदा यत्र यादृशीयं तटी भ्राजते । अभिहतो दानवानां रासः सिंहनादो येनेति भगवत्संबोधनम् । इयं च गजसंहतिः सा यूथमतिपाति सुतरां परिरक्षति । अविरतेन संततेन दानेन वरा श्रेष्टा । सारा स्थिरा । वनं दयते रक्षति वा । "देङ् रक्षणे" । अवनं रक्षणं वा ददाति । वनानि वा द्यति खण्डयति या ।। (अलक)

अभिहतदानवरासा नाशितदानवक्रीडा, तन्नाशश्चपरार्द्धं स्वरसाद् गजयूथेनैव बोध्यः । तथा अतिपातिसारावनदा अतिवेगशील आरावसहितो नदो यस्यास्तादृशी, नदस्याऽऽरावसाहित्यं कल्लोलस्य जलपक्षिणश्च शब्दात् । तथा सा प्रसिद्धा गजता गजसमूहश्च यूथं स्वपालनीयगजयूथं अतिपाति अतिशयं पालयति, यतः सारावनदा सारस्य प्रधानस्यावनस्य पालनस्य दात्री ।

गजसमूहस्य पालनीयोऽवान्तरस्वयूथो बोध्यः। एतावतैव च दानवक्रीडानाशने गजयूथस्य कर्तृत्वं लभ्यते ।। (माहेश्वराचार्य)

अत्र विशेषणमहिम्ना तटी नदस्यैव बोध्या । तथा च इयं नदतटी राजति । कीदृशी?

Mammata says in his Kavyaprakasa 10.566 that this Sloka is शब्दालङ्कारसंकर.

एवंरूपसश्च संकरः शब्दालङ्कारयोपरि परिदृश्यते । यथा - अत्र यमकं अनुलोमप्रतिलोमश्च चित्रभेदः पादद्वयगते परस्परापेक्षे ।

The commentator Mahesvaracharya explains this further.

दानवरासेत्याद्योर्द्वितीयचतुर्थचरणयोर्यमकं, प्रतिलोमपाठरूपोऽनुलोमप्रतिलोमाख्यश्चित्रभेदश्च । अत्रैकवर्णान्यथात्व एव चित्रस्य यमकस्यापि भङ्ग इत्यनयोः परस्परसापेक्षत्वरूपोऽनुग्रहः ।।

अतिपातिनः fast, साराव with noise, तटी with noise, राजति shines, यूथं herd, दान ichor, सारा, दयति protects, अवनं protection, द्यति cuts.

The river bank was resplendent with the loud cries of the Danavas who were attacked fast by the Goddess as also with the cries of the river birds. Here stayed mighty elephant herds, with ichor flowing from their foreheads, to protect the forest or to cut the forest. Rajanaka Ratnakara calls this Sloka प्रतिलोमानुलोमविलोमपादः पादयमकं च.

Two commentaries of Alaka and Mahesvaracharya are given for this Sloka to show how the same idea is expressed by two eminent persons. Of this description, Mammata says that the यमकं and प्रतिलोमानुलोमविलोम are mutually in accord.

स्थितिमिह बिभ्रतीश जनता दुरन्तदुरितापहारिणि गिरौ
विगतजरामयातनुरसातिसारनुत यामराजत गवि ।
त्रिदिवतलेऽपि सा न सुलभा मनोरथशतैश्चिरादधिगते
रिपुवनदाहिसाहस मयात्रियाम सहसाहिदानवपुरि ।।

(हरविजयं -5.148) 57 प्रतिलोमानुलोमविलोमपादः.

विगत without, जरा old age, आमय: diseases, तै: सुरै: Gods, अतनुना घनेन dense, रसेन with Rasa, अतिसारं सर्वोत्कृष्टं best, नुत प्रणत bowed, रिपव एव वनं the enemies are the forest, तद्दाहि burning it, साहसं intrepidity, नास्ति च सततप्रबुद्धतया त्रियामा रात्रि: अविद्या वा यस्य तादृश as there is no night since he is always awake, इह गवि भूमौ on this Earth, स्थितिं बिभ्रती जनसंहतिरराजत anarchy prevails amongst men, सा स्थिति: स्वर्गे अपि that condition prevails in Heaven too, अहीनां पुरि the city of Danavas, मनोराज्यैरपि even in the realm of the mind, न सुलभा is not easy.

Gods have no old age or infirmity or diseases. They wanted the forest represented by the enemies to be burnt. Their obeisance was the best. Oh Isvara, you have no night time or ignorance. On the Earth, the concourse of people is flourishing and it is so even in Heaven. It is not possible to enter the city of the Danavas easily, not even mentally. Rajanaka Ratnakara calls this प्रतिलोमानुलोमपाद:.

चेतसा बद्धरोषेण मानिनागगनानिमा ।

ततो रणभुवं चण्डी तामिता ममतामिता ।।

(हरविजयं -43.55) 58 प्रतिलोमानुलोमविलोमपाद:.

मानिना चित्तेनोपलक्षिता saw with her mind, इता गता went, गगन sky, निमा परिच्छेद: covering, ममतामिता ममतया अहंकारेण अमिता अपरिच्छेन्ना with unlimited Ahankara, ego.

With anger contained in her mind, Chandi went without any ego to the battleground travelling in the air. Rajanaka Ratnakara calls this युक्पादप्रतिलोम:

निघ्नन्स शत्रोः पृतना रणेषु सेभा वरासप्रसरा बभासे ।

संरम्भमम्भोधरधीरनादो हरोरुसारस्तरसा रुरोह ।।

(हरविजयं -48.39) 59 प्रतिलोमानुलोमविलोमपाद:.

Rajanaka Ratnakara calls this Sloka प्रतिलोम्येनाभिन्नार्थपाद:.

तनुस्त्वदीया भगवन्स्मरारे रसासुखं मुक्तिमुखं सुसार ।

शुभावहा भक्तिपरायणानां सादान्तताकृतकृतान्तदासा ।।

(ईश्वरशतकं -20) 60 प्रतिलोमानुलोमविलोमपादः.

सुसार शोभनबल full of glory, स्मरारे enemy of Kama, तव तनुः your body, रसायां सुखं happiness, मुक्तिसुखं भोगमोक्षप्रद giving wealth and Moksha, भक्तिपरायणानां शुभावाहा do good to your devotees, सादस्य अवसादस्य despairing, कृतान्ता अविच्छेदः whole, कृताः छिन्नाः broken, कृतान्तदासा यमभटा Yama's servants.

Oh Isvara! You are full of glory. Your body suffuses with happiness. You do good to your devotees, giving them wealth and Moksha. You break the servants of Yama on behalf of your devotees.

भूयाद्भक्तिस्त्वय्युमाकान्त तीव्रासारा दक्षामोक्षादरा सा ।
नो चेन्नैषा जीयते कालसेना या कालिम्ना नित्यनिम्नालिकाया ।।

(ईश्वरशतकं -34) 61 प्रतिलोमानुलोमविलोमपादः.

हे उमाकान्त husband of Uma, सा भक्तिः devotion, मम तीव्रासारा भूयात् may it be without a break, दक्षा expert, अमोघः मोक्षः आदरः यस्यां who can give Moksha, नो चेद् if not, तर्ह्येषा if so, कालसेना न जीयते the army of Yama in the cycle of rebirth be defeated, या कालिम्ना the blackness, नित्यनिम्नो अतिनीचो very low, अलिकायो भ्रमरकायो dirty like the body of the bees.

Oh Isvara, husband of Uma! May my deep devotion to you be without interruption. You can give Moksha, breaking the cycle of rebirth, which is dark like a swarm of bees. Avatara Kavi calls this verse युक्पादप्रतिलोमः.

स्वर्गमार्गद निरर्गलातनुः सा मतात्तकृतकृत्ततामसा ।
इन्दुमण्डितशिरःस्थजाह्नवीतीरभाव्यभयभव्य भारती ।।

(ईश्वरशतकं -78) 62 प्रतिलोमानुलोमविलोमपादः.

हे स्वर्गमार्गद you show the path to Heaven, इन्दुमण्डितं शिरः तत्र तिष्ठति your head is adorns with the Moon, जाह्नवीतीरभावि Yogis those on the bank of River Ganga, यदभयं तान् भव्य उत्कृष्ट you give the best protection, निरर्गला निर्निरोधा cannot be prevented, मतेन आत्तं च तत् कृतं पुण्यं Punya, good, obtained by devotion, तेन कृत्तं छिन्नं तामसं यया you destroyed the sins, अतनुः

अस्वल्पा not small.

Oh Isvara! You show me the path to Heaven. Your head is adorned with the Moon. You protect well Yogis meditating on the banks of Jahnavi River. You cannot be stopped. You destroy sins. The metre of this Sloka is रथोद्धाता वृत्तं. Avatara Kavi calls this verse प्रतिलोमानुलोमपादार्धः.

पादगतप्रतिलोमं अर्धप्रतिलोमं वा

याऽमताश कृतायासा सा याता कृशता मया ।
रमणारकता तेऽस्तु स्तुतेताकरणामर ।।

(काव्यादर्श -3.74) **63** अर्धप्रतिलोमं

अमत unwanted, आरकता attraction, इतः starting.

This Sloka concerns a man in adulterous love, whose friend is advising him. "Oh friend, you desire something improper, which causes sorrow and which I have experienced earlier. Therefore, bound by chains like Gods, you wish to do something prohibited. Come back now (otherwise act as you like)". Dandi gives this as an illustration of पादगतप्रतिलोम यमकं. Here, the second Pada is the reverse of the first Pada, while the fourth Pada is a reverse of the third Pada. It can also be termed अर्धप्रतिलोमं as half the Sloka is reversed.

वेत्रशाककुजे शैलेऽलेशैजेऽकुकशात्रवे ।
यात किं विदिशो जेतुं तुंजेशो दिवि किंतया ।।

(किरातार्जुनीयं -15.18) **64** अर्धप्रतिलोमं

एज tremble, अकुल incapable of grasping, आदान withdraw, तुञ्जा Daityas, those who cause harm, कंता कुत्सिता difficult.

Kumara is addressing his troops. In hilly areas full of bamboos, Saka and Kuja trees, which cannot be easily penetrated by men. Your enemies tremble very much. You are capable of conquering Daityas who cause harm. When you can do this in Heaven why are you running away in different directions in this easy terrain?

ननु हो मथना राघो घोरा नाथमहो नु न ।
तयदातवदा भीमा माभीदा बत दायत ।।

(किरातार्जुनीयं -15.20) **65** अर्धप्रतिलोमं

राघ capable, तयन्ति protect, दायत clean.

Oh soldiers, you churn the enemy and are cruel to the enemy. You are competent. You adore your master and protect him. You speak well. You are frightful. You provide refuge. Tell me, are you not pure? You are.

वारणागगभीरा सा साराऽभीगगणारवा ।

कारितारिवधा सेना नासेधा वरितारिका ।।

(शिशुपालवधं -19.44) **66** अर्धप्रतिलोमं

वारित chosen, आसेध prohibited.

That Yadava army could not be penetrated because of elephants like mountains and the loud noise made by fearless soldiers, who chose their opponents and caused their death.

का रता निजहावेन नवेहाजनितारका ।

चारुमारपराधीन न धीरा परमा रुचा ।।

(काव्यकल्पलतावृत्तिः -3.5.184) **67** अर्धप्रतिलोमं

Under the pleasant influence of Kama, which woman is not brave to indulge in sport very tastefully at her own speed.

रामपादगता भासा साभातागदपामरा ।

कादुपानञ्चकासब्या ह्यास काञ्चनपादपका ।।

(पादुकासहस्रं -919) **68** अर्धप्रतिलोमं

गता आश्रित्या, गद व्याधि enemies, अगदपा without enemies, कस्य Sun's, असह्या cannot bear, कात Brahma's, उपानञ्च उपगतवति, हि प्रसिद्धा famous.

Having surrendered to Rama's Paduka, the Gods were without enemies. Its brilliance outshines the Sun. It is well known that the gold Paduka came from Brahma. (It is recorded in Srirangamahatmyam that Brahma himself offered the Paduka at the time of worship).

तायमानघनच्छाया याच्छानघनमायता ।

नाल्पकप्रतिमास्थासु सुस्थामातिप्रकल्पना ।।

(हरविजयं -43.67) 69 अर्धप्रतिलोमं

अच्छा निर्मला spotless, अनघा अखण्डिता unbroken, मभा भक्तलोका यस्याः devotees, आयता उन्नता high, आस्थासु विषये in objects, अल्पकप्रतिमा न, महाजनैः सदृशी equal to great people, शोभना स्थाग्रे was glorious in front, बलस्य अतिप्रकल्पना यस्याः allotment of duties to the army.

She gives dense shade, that is protection, to her clear-minded, unflinching, high-minded devotees. She was glorious in the front of the battle-field. She allotted duties to the army. Rajanaka Ratnakara calls this अनुलोमप्रतिलोमपादः.

ताञ्छितासरवित्रासा सात्राविरसयाञ्छिता ।

साध्वसावहतायासं संयाता ह वसाध्वसाः ।।

(हरविजयं -43.96) 70 अर्धप्रतिलोमं

तान् in that battkle, संयाता entered, तमस्काण्डं तिमिरनिकरः dense darkness, शित black, आसः तीक्ष्णकुन्तः sharp spear, स एव रविः that itself is the Sun, गतत्रासः यस्या सकाशात् frightens from the resemblance, अविरसताञ्छिता अवैरस्येनैयता सोत्साहा came without enmity, that is with enthusiasm, हेति खेदे in sorrow, वसा अस्थिरसः juice of bones, तस्य अध्वा मार्गः path, अस्थीनि एव तानि स्यति विनाशयति या सा who destroys bones.

In that battle, she went without enmity but with enthisiasm. Her black hair was shining like the Sun which frightened the enemy. She had a sharp spear. Her path was filled with the bones of those she destroyed. Rajanaka Ratnakara calls this अनुलोमप्रतिलोमपादः पादाद्यन्तयमकं च.

याजरापत्तदाक्षोददक्षोदात्तपराजया ।

साञ्जनीमगतावाघानि निघातागमनाञ्जसा ।।

(हरविजयं -43.184) 71 अर्धप्रतिलोमं

पर enemies, मनस्विनः wise, अजया cannot be conquered, अञ्जनां अगता cannot see people because of fear, निघान to kill enemies, अञ्जसा quickly.

The enemy army was desirous of commencing battle with her. She

was wise, magnificent, without old age and unconquerable by her enemies. The enemy could not see becvause of fear clouding their eyes. She came to kill her enemies quickly. Rajanaka Ratnakara calls this प्रतिलोमानुलोमार्धः.

सामानितायुक्प्रसृता वरासि सिरावतासृक्प्रयुतानिमासा ।

रावीभरासप्रतिघापरोपपरोपपघातिप्रसरामवीरा ।।

(हरविजयं -48.78) 72 अर्धप्रतिलोमं

Rajanaka Ratnakara calls this अनुलोमप्रतिलोमपादः..

भारसौरभ्यपानीया या नीपाभ्यरसौरभा ।

ताडिताध्वगभासाररसाभागध्वताडिता ।।

(चित्रप्रपञ्चं -24) 73 अर्धप्रतिलोमं

भार अवच्छेद, सौरभ्य beauty, नीपा कदम्बं a tree, तडित् lightning, अध्वगाः travellers, भासार very brilliant light appearing before the eyes.

This is a description of clouds. The dense mass of water-bearing clouds, resembling Kadamba trees and the mass of lightning, which shows the path to travellers with its very beautiful light, is splendid.

काहलावसरारावरारासबलाहका ।

भालिकाऽनघधाराका काराधा घनकालिभा ।।

(चित्रप्रपञ्चं -25) 74 अर्धप्रतिलोमं

काहला musical instrument, आरावः sound, बलाहका clouds, भानि stars, अलंति चारयंति move, भालिका continuous downpour, भाकारं prison, काराधा प्रवासविरोधित्वात्.

This Sloka is also about clouds. Making splendid noises like Kahala drums, the clouds are dense black, in which the stars move, and pour rain continuously.

यानसेवनहासिन्या न्यासिहानवसेनया ।

वानतो हितभीमास्तमाभीतहितो नवा ।।

(कप्फिणाभ्युदयं -18.50) 75 अर्धप्रतिलोमं

याचले जरसानेता ताने सारजले चया ।

कालिमानवसायामा माया सा वनमालिका ।।

(यादवाभ्युदयं -6.76) **76** अर्धप्रतिलोमं

ताने उपकारके helpful, सारजले with excellent water, जरसा जरया अप्राप्ता not obtained by old age, चया उपचय supplement, कालिम्ना तरुनीरन्ध्रताप्रयुक्ततमो नीलिमना darkness caused by the trees having no interstices, अनवसाय: अविज्ञेय: cannot be known, आम: मार्ग: path, वनमालिका forest, माया आश्चर्यभूता causing astonishment, अचले on this hill, ताने vast, सारजले अरैर्नाभिमध्यागतावयवै: organs sprouting from the stalk in his umbilicus, सारं जलं तज्जं शङ्खं conch, सारजले विष्णौ of Vishnu, कालिमानवसायामा, का: शब्दायमाना: buzzing, अलयो भ्रमरा: bees, तेषां मान: स्तब्धता stillness, कालिमान: stillness of buzzing bees, तस्य वस: स्तम्भक: stopping it, आयामो वैपुल्यं breadth.

This vast mountain has excellent water. It is dark due to the lack of interstices between the trees which causes astonishment. Vishnu has organs sprouting from the stalk in his umbilicus.and has a conch. He is the colour of bees at rest.

मारसारसमाकारा राकामा सरसा रमा ।

सा गता हसना तेन न तेनाहसहतागसा ।।

(धर्मशर्माभ्युदयं -18.11) 77 अर्धप्रतिलोमं

सा शृङ्गारवती Sringaravati, रमा गता the woman went, आहसना laughing, आगसा अपराधेन by her fault, मारसारसमाकारा handsome face like Manmatha, राका Full Moon, मा Lakshmi, सरसा lovingly.

This explains how Vaidarbhi was jealous of Sringaravati. Sringaravati went laughing, amorous, and looked handsome like Manmatha and like Lakshmi on a Full Moon night. For these faults, I am jealous of you. Harichandra calls this Sloka प्रतिलोमानुलोमपाद:.

सा रयादवरिहाख्याऽसौ सौख्यहारिदयारसा ।

मेयकामधरा माता तामाराधय काय सा ।।

(लक्ष्मीसहस्त्रं -22.10) **78** अर्धप्रतिलोमं

रयाद् speed, अरिहाख्या killer of foes, मेयकाय form which can be seen.

Oh body of mine! Worship Lakshmi, who kills her enemies swiftly, provides happiness and food and shows pity. She has a form which is visible.

मासवासरसारावबरा सारसवासमा ।

मासवासरसारावबरा सारसवासमा ।।

(लक्ष्मीसहस्त्रं -22.49) **79** अर्धप्रतिलोमं

मास month, वासर day of the week, मा shine, आसव असारसा no interest in life, अरा अव वरा do not give boons to enemies, सवा पूजा worship.

Lakshmi shines more than the Sun, who is the guardian of the month and the day of the week. She shines as she stays in a lotus. She has no interest in life. She does not give boons to enemies. This is a very difficult Sloka. It is चतुरक्षर, समुद्र यमकं, अनुलोमप्रतिलोमं and गोमूत्रिका बन्धा:.

दीनसारसभारासा साराभा सरसा नदी ।

तस्य का च दरारावा वारारादचकास्यत ।।

(चित्रबन्धरामायणं -2.41) **80** अर्धप्रतिलोमं

तस्य आरात् near Chitrakuta, सादिना सारसभाराणां हंससमूहानां आसा स्थानी यस्य सा तथोक्ता रामवनवासं दृष्ट्वा पक्षीणामपि दैन्यमानतं even swans pitied Rama on his going to the forest, भास: सारा श्रेष्ठा आभा कान्ति: तस्यास्सा best light, रसा माधुर्यरससहिता melodious, दराराका दर: मन्द: आरावो ध्वनि: यस्यास्सा low sound, तथोक्ता का च नदी कापि नदी मन्दाकिनी some such river (Mandakini), वारा जलेन अचकास्यत , प्रकाशिता glorious with water.

Near Chitrakuta mountain even the birds pitied Rama on his going to the forest. The forest was glorious with light and melodious notes of birds and thesound of some river (Mandakini) which was flowing with little noise. The commentator Yagnanarayana calls this पादप्रतिलोम:.

अर्धप्रतिलोम: पादगतप्रतिलोमं गतप्रत्यगतं च

समाक्षराङ्घ्रिर्विषमाक्षरार्धा द्वेधा भवेद्व्यस्तकवित्वसीमा ।

समानभिन्नार्थतया द्विधाद्या भिन्नाक्षरार्था च भवेद्द्वितीया ।।

(रामकृष्णविलोमकाव्यं -1) 81

The limit of poetry is in two ways, समाक्षरा and विषमाक्षरा. The meaning is also twofold, समानार्था and भिन्नार्था. Sri Surya Kavi descrbes his work in this and the following two verses

Daivajna Pandita Sri Surya Kavi lived on the banks of the River Godavari in Andhra Pradesh. His Chitra Kavitam, Rama-krishna-viloma-kavya, containing 36 Slokas, with his own commentary, is unique in that it combines Anulomapratiloma with themes concerning Rama in the first half of each verse and concerning Krishna in the second half. The metres employed are अनुष्टुब्. इन्द्रवज्रा, रथोद्धाता, शालिनी and विद्युन्माला.

अध्याहारो यत्तदोर्वा क्रियायाः पादायन्ते वा विसर्गो विसर्गः ।

कुत्राप्यूह्या लक्षणव्यञ्जना वा विद्यादेतां चित्रकाव्यानुपूर्वम् ।।

(रामकृष्णविलोमकाव्यं -1) 82

अनुपूर्वं in regular order, अध्याहार: supplementing, विसर्ग: end, final aspiration.

This is a Chitrakavya in regular order. The Visargas at the end supplement verbs in the Padas in regular order.

नैकाक्षराणि छन्दोक्तिर्नाप्रसिद्धाभिधानकम् ।

नैव व्याकरणक्लिष्टं द्राक्षापाकोऽत्र केवलम् ।।

(रामकृष्णविलोमकाव्यं -1) 83

This Kavya is simply Drakshapaka, very sweet like grape juice. Letters are not introduced for the sake of the metre. The grammar is easy. Only familiar terms are used.

तं भूसुतामुक्तिमुदारहासं वन्दे यतो भव्यभवं दयाश्रीः ।

श्रीयादवं भव्यभतोयदेवं संहारदामुक्तिमुतासुभूतम् ।।

(रामकृष्णविलोमकाव्यं -1) 84 गतप्रत्यागतं

भूसुतामुक्तिं सीतायाः मोक्षणं rescuing Sita from Ravana's captivity, सदार गम्भीर हासं laugh majestically, भव्यः पवित्रः भवः अवतारः holy incarnation, दयाश्रीः full

of pity, श्रीयादवं Sri Krishna, भव्या उत्तमा भा दीप्तिः सूर्यः Sun, तोय चन्द्रः जलात्मकत्वात् Moon, तयोः द्योतनाद्देवः God shining with them, संहारदामुक्तिं gave Moksha to Putana by killing her, असुभूतं with Prana.

I pray to Sri Rama, who rescued Sita from captivity, who has a majestic laugh, who is full of pity and who is an incarnation of Vishnu.

I pray to Sri Krishna who is shining with the Sun and Moon as his eyes and who gave Moksha to Putana by killing her.

तामसीत्यसति सत्यसीमता माययाक्षमसमक्षयायमा ।

माययाक्षमसमक्षयायमा तामसीत्यसति सत्यसीमता ।।

(रामकृष्णविलोमकाव्यं -3) 85 गतप्रत्यागतं

असति शुक्तिकारजतवदसत्ये प्रपञ्चे in this false world, सत्यसीमता limit of truth, तामसी माया Maya, यया मायया by Maya, मा Lakshmi, अयमः क्षणभङ्गुराया momentary, यमः restrictions, अक्षमसमक्षया not suffer him in front.

In this false world Lakshmi has no restrictions. This world is covered by illusion, Maya. By learning knowledge of Paramatma one gets salvation.

In this Sloka, in पादप्रतिलोम, both lines have the same words and it is called समाक्षरपदद्वयं. They apply to both Rama and Krishna. The metre is रथोद्धाता.

कौशिके त्रितपसि क्षरव्रती योऽददाद्द्वितनयस्वमातुरम् ।

रन्तुमास्वयन तद्विदादयोऽतीव्ररक्षसि पतत्रिकेशिकौ ।।

(रामकृष्णविलोमकाव्यं -6) 86 गतप्रत्यागतं

क्षरव्रती सर्वेषु भूतेषु व्रतं अभीप्सितं Dasaratha who was fond of all creatures, द्वितनयं both his sons, Rama and Lakshmana, स्वं धनं wealth, आतुरं ailing due to imminent separation, त्रितपसि threefold mortification, भो आस्वयन Oh thinker of Brahman, अतीव्ररक्षसि न विद्यते रक्षः तस्मिन्पूतनाख्ये Putana Rakshasi, पतत्री Bakasura, केशी Kesi, a Daitya in the from of a horse, कुः पार्थिवशरीरं body of the king, आदयः with pity, रन्तुं क्रीडां कर्तुं for play.

Dasaratha, who was fond of all living creatures, gave to Visvamitra his two sons. Rama and Lakshmana, who formed his wealth and who were

sorry to be separated from their parents.

Suka is telling Parikshit this. Oh King, who knows all ways to salvation! Sri Krishna dealt with Bakasura, Kesi and Putana with pity and as though it was play. The metre is रथोद्धाता.

नासावद्यापत्रपाज्ञाविनोदी धीरोऽनुत्या सस्मितोऽद्याविगीत्या ।
त्यागी विद्यातोऽस्मि सत्यानुरोधी दीनोऽविज्ञा पात्रपद्यावसाना ।।

(रामकृष्णविलोमकाव्यं -19) **87** गतप्रत्यागतं

नासावद्या नासिका छेदलक्षणं with her nose cut off, अपक्रपा निर्लज्ञा shameless, आज्ञाविनोदी delights in giving orders, धीरः उदात्तः रामः Rama, अनुत्या by Surpanakha's appearance, अद्याविगीत्या अकीर्तिख्यापनेन by casting aspersion, सस्मितः smiled, अहं विद्यातः I know, त्यागी ज्ञानप्रदः give knowledge, सत्यानुरोधी परब्रह्मे आसक्तिः sole interest in Parabrahman, दीनः विषयसुखासक्तिः interest in worldly happiness, पात्रपद्यावसना ज्ञानपात्रं तस्य पद्धतिः अवसानं नाशः loss of the path to knowledge.

Rama smiled at Surpanakha's appearance, when her nose was cut off by Lakshmana under Rama's order, for her casting aspersions on him.

Two sons of Kubera were released from Narada's curse. Krishna showed his real form to them and said this sentence. "I bestow knowledge. I have great attachment to Parabrahman. The world is full of sense objects. I show the path to knowledge to my devotees from which they obtain salvation. So I released you from your curse". The metre is शालिनी.

लङ्का रङ्कागाराध्यासं याने मेया काराव्यासे ।
सेव्या राका यामे नेया संध्यारागाकारं कालम् ।।

(रामकृष्णविलोमकाव्यं -36) **88** गतप्रत्यागतं

याने on Rama's arrival, रङ्क beggar, famished person, आगारं house, अध्यासं erroneous prediction, मेया measurable, कारा prison, अव्यासे अविस्तारे not expansive, राका Full Moon, काला मेघश्यामं कृष्णं to Krishna, नेया led.

On Rama's arrival in Lanka, Gods, who were kept in a confined prison like beggars, were released.

Formerly, Sairandhri was in Sri Krishna's house. When the Full Moon in the evening was very delightful, Sairandhri was led to Krishna. The

metre is विद्युन्माला.

नादिनोऽमदना धीः स्वा न मे काचन कामिता ।

तामिका न च कामेन स्वाधीना दमनोदिना ।।

(काव्यादर्श -3.75**)** **89** गतप्रत्यागतं

नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ ।। (वाग्भटालङ्कार -1.20)

A Yogi says this. My mind is all the time occupied in contemplation of नादब्रह्मन्. I have no desire for any worldly objects. I do not act under the influence of my senses. The second line is the reverse of the first line. It is also basically पादगत प्रतिलोम यमकं. It is also called गतप्रत्यागतं, since this Sloka can be read backward from the end and remains unchanged. The विसर्ग in धीः is permissible. अनुस्वर and विसर्ग do not increase or diminish the ingenuity of a चित्रकाव्य.

तं श्रिया घनयाऽनस्तरुचा सारतया तया ।

यातया तरसा चारुस्तनयाऽनघया श्रितम् ।।

(शिशुपालवधं -19.88**)** **90** गतप्रत्यागतं

Sri Krishna quickly embraced Lakshmi, with beautiful breasts, who had undiminished splendour, was filled with गुणाः and रस, who was very happy and devoid of blemishes.

वेदापन्ने स शक्ले रचितनिजरुगुच्छेदयत्नेऽरमेरे

देवासक्तेऽमुदक्षो बलदमनयदस्तोददुर्गासवासे ।

सेवासर्गादुदस्तो दयनमदलवक्षोदमुक्ते सवादे

रेमे रत्नेऽयदच्छे गुरुजनितचिरक्लेशसन्नेऽपदावे ।।

(काव्यालङ्कार -5.17**)** **91** गतप्रत्यागतं

शक्ले pleasant speech, रुक् trouble, अरम ईरे अधर्मिकानां to evil men, अमुत् अक्षः जितेन्द्रियः a man who has conquered his senses, तोद दुःख sorrow, दयन मदलव ichor, क्षोदमुक्ते without pride in charity, अयदच्छे पवित्रमानसे spotless, अपदावे without, उपताप heated.

I love that conqueror of the senses, that teacher of power, that independent person, who is full of good qualities. He is learned in the Vedas, speaks sweetly and is devoid of perturbations of the mind like anger and hate. He gives good advice to bad people and is devoted to God. He is the haven of many brave heroes and is devoid of pride in his charities. He is peaceful, of clean conduct, does service to Gurus and accepts the authority of the Vedas. This Sloka in स्रग्धारा वृत्तं is लोमानुप्रतिलोमं according to Rudrata, which is the same as गतप्रत्यागतं.

काऽधिदा सस्वभा राधे ! मानो माऽस्तु रमाधवे ।

वेधमारस्तु मा नो माऽधेराभा स्वसदाऽधिका ।।

(अलङ्कारकौस्तुभ -7.51) 92 गतप्रत्यागतं

हे राधे, का नारी, आधिदा मनःपीडादायिनी सती, सस्वभा स्वकान्त्या सह वर्त्तमाना भवति, अपि तु न काऽपीत्यर्थः । अतो रमाधवे श्रीकृष्णे, मानो माऽस्तु, माने सति तस्याधिस्तवापि ग्लानिरिति भावः । नोऽस्माकं, वेधमारो विधाननाशः क्रियानाशस्तु माऽस्तु । तथाऽऽधेराभा मनः पीडाया, आभा स्वसदा स्वगताऽधिका माऽस्तु ।।

आधिदा mental affliction, मान: pride, anger.

Oh Radha! Which woman with mental ailment retains her luster? No one. Therefore do not be angry with Sri Krishna. If you continue to be angry with him, it will diminish us and your affliction caused by love will increase.

तं चिरेण गतायासा समायापक्षपातिनी ।

नीतिपा क्षपयामास सा याता गणरेचितम् ।।

(हरविजयं -43.134) 93 गतप्रत्यागतं

गतायासा with fatigue removed, समायेषु among equals, अपक्षपातिनी impartial among Gods, नीतिपा नयपाल्नी follows Niti, गणरेचितं गणैः अशक्यत्वं inability of Ganas, याता प्रतिधाविता ran towards the Daitya.

She treated all Gods without partiality. She followed Niti. She took rest because of fatigue. The Daitya was left alone by Ganas because of their

inability. She ran towards the Daitya. Rajanaka Ratnakara calls this अनुलोमप्रतिलोमार्धः.

सा गणापक्षये क्ष्मा च स्थावराविरतातिभीः ।

भीतितारविरावस्था चक्ष्माये क्षपणागसा ।।

(हरविजयं -43.282) 94 गतप्रत्यागतं

अपक्षये decrease by being killed, क्ष्मा shaking, स्थावरा immovable, standing, trees, अविरत without a break, अतिभीः great fear, क्षपण hurt, destroy, अगाः sins, चक्ष्माये milked.

The situation was such that the Ganas were being killed. Those who were standing were trembling and crying loudly all the time out of extreme fear. The sin of the Daityas was the crime of hurting Ganas. Rajanaka Ratnakara calls this अनुलोमप्रतिलोमार्धः.

दानारता सङ्गतमानदासा नानाधुरा वर्मवता वरासैः ।

सैरावता वर्मवरा धुनाना सा दानमातङ्गसतारनादा ।।

(हरविजयं -48.42) 95 गतप्रत्यागतं

Rajanaka Ratnakara calls this अनुलोमप्रतिलोमार्धश्लोकः.

कारिताभिमता चित्तावासे हारितमा रमा ।

मारमातरिहासेवात्ता चित्तामभितारिका ।।

(लक्ष्मीसहस्रं -22.11) 96 गतप्रत्यागतं

आवासे at home, हारितमा most radiant, मारमातः mother of Kama.

Oh mother of Kama! You fulfill all desires. You stay in my consciousness radiantly. By worshipping you, you are pleased and give Moksha to the Jivatma.

मा सा रक्षा परस्यावनगगगनवत्याघुणस्वाशहेमा

माहेशस्वास्थ्यनाकादिपदददपदित्यर्थयन्ती हतामा ।

माता हन्तीति सूर्तिं रचितततचिरस्थानुकूल्यावनामा

मानावल्या प्रकृष्टं परमममरमप्रीतिरक्षारसामा ।।

(लक्ष्मीसहस्रं -22.35) 97 गतप्रत्यागतं

परस्या far away, अवनि earth, गगन sky, आघुण with woodworms, स्वास्थ्यनाका boat of wellbeing, आमा raw, सूति birth, मानावल्या proud, प्रकृष्टं eminent.

Lakshmi has the potential to guard Vishnu. She fulfills the desires of her devotees whether small or large and gives them gold. At her feet are abundant wealth, relating to Mahesvara, and Svarga, that is Moksha, relating to Indra. Diseases are cured by her. She banishes rebirth in her devotees. She is worshipped with a large number of names, that is, reciting her name is enough to get her pity. She is very much attentive to keep the love of Vishnu, who rules the Gods. She is radiant in the most beautiful form. This also नामाङ्कितं अष्टदलपद्मं.

नाणुरेणरुगानायो गोभागोऽकलि मे महे ।

हेममेऽलिकगो भागो यो नागारुणरेणुना ।।

(चित्रप्रपञ्चं -26) 98 गतप्रत्यागतं

नाणु large, एण deer, रुक् luminance, आनायोजालं, गोभाग: part of the eye, मेमहे, मा Lakshmi, अरुण Arunachala Mountain, रेणुना चूर्णेन, अकालि.

Some one is telling his beloved. Your eyes have the splendour of the eyes of a big deer. The pupils in your eyes look like powdered Arunachala Mountain and elephants.

कालिमान्वितकेशांशस्तव्यभाननरा शुभा ।

भासुराननभाव्यस्तशशांके तन्वि मालिका ।।

(चित्रप्रपञ्चं -27) 99 गतप्रत्यागतं

कालिमा blue, केशांशं hair, स्तव्यं to be praised, श्लाघ्य: best, सुभा शोभकान्ति:, मालिकाभा भ्रमरत्वं व्यंग्यं like a string of bees, व्यस्त: जित: won.

Some one is telling his beloved. Your blue-black hair looking like a string of bees is to be praised by men. Your face which shines like the Sun has won its beauty from the Moon.

यजने वर धीसाररसामानससारस ।

सरसासनमासाररसाधीरवने जय ।।

(ईश्वरशतकं -31) **100** गतप्रत्यागतं

यजने वर best in performing sacrifices, धीसाराणां योगिनां among Yogis, रसा भूमि: सैव मानसं their ground is Manasa Lake, तत्र सारस हंस swans there, सरसासन pleasant state, माया लक्ष्म्या by Lakshmi, सारा: रसायां भूमौ ये on the whole place, धीरा: who meditate only on you, वनं समूह: assembly.

Oh Isvara! You are the best in performing sacrifices. The mind of Yogis is like Manasa Lake where swans move about in a pleasant state. You give wealth to those who meditate only on you.

दक्ष दासवरासारनद मत्तकृतारव ।

वरताकृत्तमदन रसाराव सदाक्षद ।।

(ईश्वरशतकं -32) **101** गतप्रत्यागतं

दासानां वर एव आसार: the best of your true devotees are like a downpour, नद river, मत्तेषु कामाद्युन्मादयुक्तेषु those immersed in lust, कृत आराव: sound which was made, वरतया उत्कृष्टाया by being the best, सदा always, अक्षान् द्यूतपाशकान् play with dice, द्यति हन्ति kills.

Oh Isvara! You shower your blessings on the best of your devotees like a downpour. You are always the best. You destroy gamblers and those immersed in lust.

तीव्रपादश्चर: साधू रोधो वासमहोऽयने ।

नेयहोमसवाधोरो धुस्सारश्चदपाव्रती ।।

(कप्फिणाभ्युदयं -18.57) **102** गतप्रत्यागतं

Sivasvami calls this Sloka प्रतिलोमानुलोमारूढ:.

प्रतिलोम्येन स एवार्थ:

परापनापक्षमनानतेन नवेन सापल्यपसा सुगासु ।

जिताजिमाथिप्रथिमासुगासु शुभाशु सारम्भरसा नगेन ।।

(हरविजयं -48.25) **103** प्रतिलोम्येन स एवार्थ:

As the commentary is not available for this Kavya after the middle of Canto 46 it has not been possible to give the translations for all the Slokas

falling in this area. It should be noticed that each word or group of words is an inversion of itself. The meaning of the Sloka is thus not altered by प्रतिलोम. The inverted version has, however, to be metrical which makes the composition difficult. Every Sloka of this type is thus श्लोकप्रतिलोम.

सारा मतापि क्षपितामरा सा मारा भिया चक्रचयाभिरामा ।

नवेभरासप्रसरा भवेन सेना तु हेतिक्षतिहेतुनासे ।।

(हरविजयं -48.72) 104 प्रतिलोम्येन स एवार्थः

This verse is also पादप्रतिलोमं.

व्रातीभक्षोदपक्षे सुरतिहतिरसुक्षेपदक्षोभतीव्रा

स्थामासक्तारिचर्या विरतिरतिरविर्या च रिक्तासमास्था ।

नामायस्तातिहव्यानलकशकलनव्याहतिस्तायमाना

कानाप्तव्या समस्तातिगसरसगतिस्तामसव्याप्तनाका ।।

(हरविजयं -48.142) 105 प्रतिलोम्येन स एवार्थः

Each line inverts into itself. So the meaning remains the same by inversion. This Sloka is also पादप्रतिलोमं.

विदितं दिवि केऽनीके तं यातं निजिताजिनि ।

विगदं गवि रोद्धारो योद्धा यो नतिमेति नः ।। 106

नतिमेति न योद्धा यो रोद्धारो विगदं गवि ।

निजिताजिनि तं यातं केऽनीके विदितं दिवि ।।

(शिशुपालवधं -19.90) 107 प्रतिलोम्येन स एवार्थः

प्रतिलोम्येऽप्येत एव पदार्थवाक्यार्थाः । एतदपि श्लोकप्रतिलोमयमकमेव । पदपदार्थादिसंवादस्तु वैचित्रीविशेषः ।।

The soldier, Sri Krishna, who would never bow before the enemy, entered the army, which always won. He was famous even in Heaven. Who could stop him on the Earth? This Sloka is also given in 2.305 of Bhoja's Sarasvatikanthabharanam.

निजताजनि हत्वेह मानं मा विभुता भुवि ।
नच काचन सारासा माया मा रिपुतापुरि ।।

(कप्फिणाभ्युदयं -18.70) 108 प्रतिलोम्येन स एवार्थः

The meaning of this Sloka is not changed by reversal as groups of words remain intact on inversion. So it is प्रतिलोम्येन स एवार्थः.

दाक्ष्यंदा मम हे देहे साऽत्रासा लल मेऽपि मे ।
खेदिखेऽहह याने या ताक्ष्र्येताऽद्य द्य तान्तताम् ।।

(लक्ष्मीसहस्रं -22.14) 109 प्रतिलोम्येन स एवार्थः

अत्रासा without fear, लल play, खेदिखे produces sorrow, ताक्ष्र्येता ride Garuda, तान्ततां sorrow.

Oh Devi! You ride Garuda as a vehicle. You have no fear. You give strength to my body which is composed of organs which produce sorrow.

श्लोकप्रतिलोमं

निशितासिरतोऽभीको न्येजतेऽमरणा रुचा ।
सारतो न विरोधी नः स्वाभासो भरवानुत ।। 110
तनुवारभसो भास्वानधीरोऽविनतोरसा ।
चारुणा रमते जन्ये कोऽभीतो रसिताशिनि ।।

(किरातार्जुनीयं -15.22,23) 111 श्लोकप्रतिलोमं

तनुवारं तनुमावृणोति आच्छादयति armour, न्येजते कम्पते tremble.

Oh host of deathless Pramathas, you are wielding sharp swords and are fearless. The enemy, pleasant, shining by himself and capable of bearing the weight of war, does not tremble before us. So, you too should stand firm.

He is shining wearing armour, resplendent, beautiful with a high chest, By making a noise in an endless battle, which brave man is at play? (This ascetic is playing). The second Sloka is the प्रतिलोम of the first Sloka.

वाहनाजनि मानासे साराजावनमा ततः ।

मत्तसारगराजेभे भारीहावज्रनध्वनि ।। 112

निध्वनज्रवहारीभा भेजे रागरसात्तमः ।

ततमानवजारासा सेना मानिजनाहवा ।।

(शिशुपालवधं -19.33,34) 113 श्लोकप्रतिलोमं

सारोज श्रेष्ठयुद्ध best of battles, मानसा अहङ्कारहारिणि that which removes egoism, ईहावता उत्साहवता with enthusiasm, अनमा do not bow, मानिजन born of man, आरासः hub.

In this great fight of very strong lords of elephants, which destroy one's pride, the main fighting was by enthusiastic soldiers, who roared loudly and who would not bow to any one.

Then, in this army, the elephants were filled with anger and moved very fast making a loud noise. The second Sloka is the प्रतिलोम of the first Sloka.

मानसाररसाधारा साऽयन्ती वनमालिना ।

संल्लास महामोदा साऽश्वामाद-नि-साध्वसा ।। 114

साध्वसानि दमाश्वासा दा मोहामसलालसम् ।

नालि! मानवतीयं सा राधा सार-रसा-नमा ।।

(अलङ्कारकौस्तुभ -7.52,53) 115 श्लोकप्रतिलोमं

What is Radha doing now? The Sakhi replies. मानसार रसाधारा मानस्य सारं रसं न धारयति तया, यतः वनमालिना सहायन्तः गच्छन्तौ सती, आशु शीघ्रं, सल्लास. How? मवामोदेनायो दीप्तिर्यस्याः सा, आमादनिसाध्वसा आ सम्यक्, मादेन सौरभमत्तया, असानि वक्ते, यतः दमाश्वासा with suppressed breath, न नु मृषावादीः, तादृशमानस्य उपशनं not possible, वदन्ती प्रत्याह असलालसं ययास्यत्तदा ऊहं वितर्कं मा दाः, किन्तु सलालसं यया स्यात्तथा वितर्क खणडयेत्यर्थः, निश्चयं शखित्याह नलिति, हे आलि येयं राधा मानवती न किन्तु साररसेन श्रेषठरसेन आनमतीति सा.

Even though Radha was proud, she asked her Sakhi for advice as to what she was to do. The Sakhi advises her. "Do not be proud. Go with a garland and forgive Sri Krishna. Play? It is very enjoyable and fearless.

Act as you do in controlling horses". When Radha chided her not to tell lies, the Sakhi continued. "Do not debate. Do not delay. Debate spoils play". Then the Sakhi tells another Sakhi, " Oh friend, proud Radha makes an offering to Sri Krishna with the honey of her lips". The second Sloka is the प्रतिलोम of the first Sloka and has the same meaning.

सारससौख्यसमेता ख्याता पदपा भुवि स्वाज्ञा ।

साहसकार्यवनाशा धीरा वसुदा नवन्यासा ।।

(पादुकासहस्त्रं -947) 116 श्लोकप्रतिलोमं

Oh Paduka, you are happy, surrounded by the lotuses (with which I worship you). You were the hope of Bharata, (Sahasakarina), under whose protection you were. You are famous on the Earth, pleasant, unwavering and give wealth. The metre is आर्या.

सान्यावनदा सुवराऽधीशाना वर्यका सहसा ।

ज्ञा स्वा विभुपादपताख्याता मे सख्यसौ सरसा ।।

(पादुकासहस्त्रं -948) 117 श्लोकप्रतिलोमं

The Paduka is to be worshipped always. It is fit to protect and is to be chosen quickly. It is the lord of happiness. It has innate knowledge. It is famous for Vishnu's feet being placed on it. May the Paduka be my instructor! This verse is also in आर्या metre. This Sloka is the प्रतिलोम of the previous one.

भासितानु(रु)तिमात्रासु सुन्यासैकरता सुता ।

नाङ्गनाशरसस्थासु सा याता कृत्तिवाससा ।। 118

सासवात्तिकृतायसा सुस्था सरशनाङ्गना ।

तासु तारकसैन्यासु सुत्रामातिनु(रु)तासिभा ।।

(हरविजयं -43.85,86) 119 श्लोकप्रतिलोमं

आनुरुतिमात्रासु निनादैकपरासु shouting incessantly, अङ्गानि chariots, elephants horses and soldiers, परकीयाणां नाशे in destruction, रसः शक्तिः power, सुभटा

soldiers who were afraid of Taraka, शोभने च न्यासे व्यूहरचनायां एकरता तत्परा devoted to the disposition of the army in Vyuhas, formations like Chakra, कृत्तिवासा wearing a skin, सहासवेन पानेन वर्तमाना with drinking, अत्ति eat, समन्ताद् यत्नो from everywhere, सुस्था सुखेन तिष्ठन्ती staying happily, सरशना with a girdle, अङ्गना कल्याणाङ्गी with beautiful limbs, सुत्रासा Indra, असिभा luster of the sword, क्षपण hurt, destroy.

Shouting loudly all the time, she was bent on destroying the enemy army. She was devoted to the disposition of the army in Vyuhas, formations like Chakra. She was dressed in skins. She was shining with different faces. The soldiers were afraid of Tarakasura.

She was resting after eating the lives of her enemies. So she was happy. She had beautiful limbs and she was wearing a girdle. The luster of her sword was like Indra. The two Slokas constitutes श्लोकप्रतिलोम.

संहारधीनर्दमदा समाभी रासीदरातिस्थिरतारका च ।
सातं वरासप्रकरेऽभियोज्या नामाबितादित्वरसादिनामा ।। 120
मानादिसारत्वजिताहिमाना ज्यायोभिरिकप्रसारावतंसा ।
चकार तारत्थितिरादसारा भीमा सदामर्दनधीरहासम् ।।
(हरविजयं -48.55,56) 121

The second Sloka immediately follows the first and constitutes श्लोकप्रतिलोम. Rajanaka Ratnakara calls this श्लोकप्रतिलोमं च प्रतिलोम्येनान्तर-श्लोकः

सेनासर्वासनस्थानतसुरपतिनुत्सादिभिन्ना सशंसा
यापाकृत्या कृतज्ञाधियुतमदसरस्थानजन्येन माया ।
शातातिर्वेगगत्या रवणगरभसत्रासचर्या धुनाना
सारानन्तासमग्रा जगति रसनुस्थाममत्तानुनादा ।। 122
दानानुत्ता ममस्था तनुसरतिगजग्रामसंतानरासा
नानाधुर्या च सत्रा सभरगणवरत्यागगर्वे सिताशा ।

यामानन्ये जनस्था रसदमतयुधि ज्ञातकृत्याकृपा सा (या)

नाशंसन्नाभिधि(दि)त्सा नुतिपरसुतनस्थानसर्वासलासे ।।

(हरविजयं -48.144, 145**)** 123

The second Sloka immediately follows the first and constitutes श्लोकप्रतिलोम. Rajanaka Ratnakara calls this श्लोकप्रतिलोमं च प्रतिलोम्येनान्तर-श्लोक:

भासनाचरणाप्राया नायाता यशसा मता ।

राजराजिररोधाः समायादानसलालासा ।। 12

सा ललास नदायामा सधारोरजिराजरा ।

तामसाशयतायाना या प्राणा रचना सभा ।।

(कप्फिणाभ्युदयं -18..52, 53**)** 125 श्लोकप्रतिलोमं

This Sloka is the प्रतिलोम of the earlier one.

भ्रातातत्रापणिप्रायमसमसमदस्थामगत्या प्रकारा

हावारम्भासनज्ञा जगति रणरसव्यासवत्ता कृताशा ।

भावानल्पा कलङ्कशनिरतिगगनस्तावरक्ष्माग्रसेना

दासान्तध्वानसत्रासरविरिहरतक्षेमपथ्या:योज्या ।।

(कप्फिणाभ्युदयं -18.102**)** 126 श्लोकप्रतिलोमं

ज्यायोरथ्यापमक्षेतरहरिविरसत्रासनद्वान्तसादा

नासेग्रक्ष्मारवस्तानगगतिरनिशं कालकल्पानवाभा ।

शाताकृत्तावसव्या सरणरतिगजज्ञानसंभारवाहा

राकापत्यागमस्थादमसमसमयप्राणिपत्राततताभ्रा ।।

(कप्फिणाभ्युदयं -18.103**)** 127 श्लोकप्रतिलोमं

This Sloka is the प्रतिलोम of the earlier one of which Sivasvami remarks महाप्रातिलोम्येनापर: श्लोक:.

तिलके निवसा ते भा या मा माणिक्ययि स्म वै ।

रागिसारसुमाराभिसारोहापिवनामुया ।। (चित्रप्रपञ्चं -28) 128

माणिक्यं ruby, निवसा living, ऊर्जितं very fierce, सुमारा शोभनो मार: काम:, ऊहे idea, प्रायोपकण्ठगमन इच्छा अनुमान, आविन अपिवमन्मनो न स्वाधीना mind not under control.

Some one is addressing his beloved. The light in the saffron mark on your forehead makes one wonder whether it is a ruby. Under the influence of beneficent Kama, your mind is not under your control. One infers your desire to embrace the neck of your beloved.

या मुनावपि हारो साऽभिरामा सुरसा गिरा ।

वैस्मयिक्यऽणिमा माया भा तेऽसाऽवनिकेलति ।।

(चित्रप्रपञ्चं -29) 129 श्लोकप्रतिलोमं

अवने on the earth, केलति रति स्वरूपे संबुद्धिः Oh, personification of Rati on earth, रमणकेलि male Koel, भा luster, अभिरामा रम्यगिरा sweet speech, वैस्मयिक्य causes astonishment, अणिमानं little, आये दृष्टि: sight.

Some one is describing the Nayika. Oh personification of Rati on Earth! Your luster wins even Munis, who have full control over their senses. Your sweet speech defies description. Your slightly contracted eyes cause astonishment. This verse is प्रतिलोम of the previous one.

याऽपशंकऽमयान्माजपराधीनस्वमानसा ।

सादतानचलोन्नासधारोपक्षोदचेतसा ।।

(चित्रप्रपञ्चं -30) 130 श्लोकप्रतिलोमं

माजं Kama, तान: extensive, साद mud, चलापं मार्गस्खलनात् slipping, उपक्षोद: क्षोभ, यत्तरपशंकं वृष्ट्यादि भयरहितं, आयात् went to the assigned place.

This verse is about a courtesan. She is under the influence of Kama. She has no doubts or fear of heavy rain on the way. She is slipping in the extremely muddy road as she went to the place of assignation.

सा तचेऽदक्षोपरोधासन्ना लोचनतादशा ।

सा नमा स्वनधीरायजन्माऽऽयामशकंपया ।।

(चित्रप्रपञ्चं -31) 131 श्लोकप्रतिलोमं

स्वन sound of thunder, जन्मा such a life, शंपा क्षणप्रभा lightning, चेद् if, is the proof, अक्षणां senses, उपरोधेन by preventing, आसना near.

This verse is also about a courtesan. She is leading such a life that she has the courage not to be afraid of loud, unceasing thunder. If proof is required, lightning showed her the way. The courtesan arrived at the place of assignation. This verse is प्रतिलोम of the previous one.

ज्यायोनिष्ठारिवर्याधिनियमनवरस्वैरदत्तायताज्ञा
स्वाराधत्वासमध्यानियजनजननि ज्ञेयसुस्थावभासा ।
नानापुण्यागमस्था जननमनमयज्ञाननन्द्या वरा धी-
र्याता नव्या विभुत्वं नुतसरलमनस्तामसस्यावहास्ये ।।

(देवीशतकं -72) 132 श्लोकप्रतिलोमं

ज्यायसां जगच्छ्रेष्टानां best in the world, निष्टा absorbed in, अरिवर्याणां among enemies, आधीनां मनऋपीडानां mental ills, नियमनाय निवारणाय for prevention, वरसायङ्गीकारस्य agreement, स्वैरं स्वातन्त्रेण दत्ता given freely, आज्ञा command, स्वाराधत्वेन सुखसेव्यतया served happily, समानि स्वप्रतिमानि your own images, ध्यानिनां योगिनां to Yogis, यजनानि sacrifices, ज्ञेये ज्ञातव्ये is to be known, सुस्थो निश्चलो motionless, अवभास: प्रकाश: radiance, नाना नमनमयं different types of praise, ज्ञानं नन्द्या pleasant knowledge, वरा घी: best mind, नुतेन सरलं मन: mind pleased by praise, तामसस्य अवहास्ये you ridicule ignorance.

Oh Devi, you are the best in this world. You prevent the mental ills of enemies. You are pleased by different types of praise. You ridicule ignorance. You give your own radiant image to Yogis. You are in Yagas, sacrifices.

स्येहाव स्या समस्तानमलरसतनु त्वं भुवि व्यानतार्या
धीरा वन्द्या न न ज्ञा यमनमननजस्थामगण्या पुनाना ।
सा भावस्था सुयज्ञेऽनिनजनजयनि ध्यामसत्त्वाधरास्वा
ज्ञातायत्तादरस्वैरवनमयनिधिर्या वरिष्ठानियोज्या ।।

(देवीशतकं -73) **133** श्लोकप्रतिलोमं

स्या समस्तान् all, अव protect, अमलरसतनु pure body, त्वं भुवि व्यानता you are worshipped on the Earth in a proper manner, आर्या स्वामिनी mistress, धीरा brave, वन्द्या to be worshipped, न न ज्ञा अपि तु ज्ञा सर्वदर्शिनी know all, यमनमननजस्थामगण्या the strength obtained by observing Yama and Manana, thinking mentally, पुनाना purified, हे सुयज्ञे splendid performer of Yagnya, अनिनजनजयनि you win those without wealth, आयत्तादरस्वैः those who have their Atma without fear, भावस्था repository of hopes, ज्ञाता बुद्धा intelligent, ध्यामासत्त्वाधरास्वा you bear Satva Guna in those who are filled with the dust of ignorance, अवनमनविधिः the observance of worship, वरिष्टा best, अनियोज्या independent.

Oh Devi, performer of Yagnyas, protect us! You are worshipped on Earth in an appropriate manner. You are the best and mistress of all. You are brave, intelligent and independant. You have strength obtained by observing Yama and Manana. You are the repository of hopes. You produce Satva Guna in those who are full of the dust of ignorance. This Sloka is the प्रतिलोम of the earlier one.

नयानयानयानयानयानयानयानया ।

नयानयानयानयानयानयानयानया ।।

(यादवाभ्युदयं -6.98) **134** श्लोकप्रतिलोमं

पदच्छेदः - नयानयान् अयानयान् अयानयानया अनया नय आनय अनयान् अयान् अयानयानयानया ।।

द्वितीयव्याख्यानरीतौ - नयान् अयाः न यानयान् अयानयान् अय अनया नयानयान् अयानयान् अयानयान् अयानया ।।

अनयान् अयान् सन् अयानयानया अनया नयानयान् अयानयांश्च नय आनय चेति । नयान् अयांश्च आनय, अनयान् अनयांश्च नयेति यथार्हमन्वयः ।।

नयाः नीतयः Nitis, अनयाः opposite of Nitis, अयाः शुभावहाः विधयः good fate, अनयाः तद्विपरीतः bad fate, अयानं अवाहनं without a vehicle, यानं गमनं going, अनया पूर्वश्लोकोक्तया बुद्ध्या by the wisdom of the previous verse, नय अपनय

bring, आनय आहर bring, अनयान् नयरहितान् पुरुषान् men without Niti, अयान् अगच्छन् coming, अयानयानयानया, अ: विष्णु: Vishnu, यानं शरणं protection, एषां ते अयाना: . तेषां यानं मार्ग: path, एवं क्वचिन्मूलकोशकाख्यानं दृष्टं this commentary is seen in one of the original manuscripts.

विधान्तरेणापि योजयाम: a different interpretation is given, नयान् नीतिमार्गान् the paths of Niti, अया: अध्यगच्छ: went near, न निषेधे prohibition, यानयान् ई: लक्ष्मी: तत्सेया: आनयन् आनेतॄन् संपत्करान् those who enrich you, अयानयान् अय: शुभावहो विधि: good fortune, स: आनय: प्रापको एषां तान् भाग्यलभ्यान् those who obtain a fortune, अय विद्वन् knowing this, अनया प्रकृतया धिया by natural intelligence, न निषेधे negative, यानयान् या: यानं नाश: तस्य अनयान् अगन्तॄन् अविनश्वरफलान् those who obtain imperishable results, अयानयान् अस्य विष्णो: ई: गति: ए: भगवद्विषयिणी प्रतिपत्ति: knowledge f Vishnu, तस्या: अनयान् परितो रक्षकान् guardians of the neighbourhood, इन्द्रादिदेवतान्तरव्यावृत्त्या भगवदैकान्तप्राणा प्रपत्ति: संरक्ष्यत इति भाव: the meaning is that by the exclusion of Indra and other Gods, Vishnu alone saves, गिरिजनं तु स्वदेवतयजनचोदनायत्तमिति तातपर्यं the mountain people, however pray to their own Gods, अयानयान् इ: काम: तेन आनय: समन्ताद्भ्रमणं Kama wandering everywhere, अयानया विष्णुशरणया under Vishnu's protection.

Oh Nanda! By the view expressed in the previous Sloka, those who follow Niti and those who follow Aniti have good fortune or bad fortune. Even men without Niti seek Vishnu's protection and are saved. This is Vedanta Desika's interpretation.

Another meaning given by Appayya Dikshita is different. The paths of Niti enrich you and give you wealth. Knowing this with your natural intelligence. Knowledge of Vishnu and devotion to him by the exclusion of Indra and other Gods protects you. Kama wanders everywhere. The people living on this mountain pray to their own Gods.

The entire Sloka consists of a repetition of नया.

यानयानयानयान यानयानयानयान ।
यानयानयानयान यानयानयानयान ।।

(यादवाभ्युदयं -6.98) 135 श्लोकप्रतिलोमं

पदच्छेद: - यानयानयानयान यान-यान-यान-यान या नया-अनय-अनया न या न यान यान या न ।।

पदयोजना - हे अय अयानया अनया यानयान् अयानयान् यानयान् अयानयान् अयानयान् नयान् न न अया: ।।

पदविभाग: - यानयान् अयानयान् अया: नयान् अय अनया न यानयान् अयानयान् अयानयान ।।

यानै: स्यन्दनादिभि: chariots and other vehicles, यानं गमनं movement, एषां तेषां याने मार्गे यानं संचारो अस्येति तथोक्ता those who go on vehicles, घण्टापथसंचारिन् travellers on high roads, प्रथमद्वितीयपादा: संबुद्धिः the first and second quarters of the verse are a form of address, यान विनाश: destruction, तस्य यानं प्राप्तिसाधनं method by which it can be obtained, तस्य यानं अपगमकारणं the reason for its departure, क्षयहेतुदुरितापनोदकसदाचारनिरतेत्यर्थ: it means the practices for avoiding evil, या इति प्रस्तुता बुद्धिः परामृश्यते the present view is recalled, नयानयानया नयानयौ नीत्यनीती अनया अगन्त्री he knows Niti and Aniti, न न भवति does not happen, नयानयौ प्रविष्टैव entered, या इति पुनर्बुद्धिः परामर्श: recalling the view, न निषेधे negative, यानयानया इ: काम: तस्य आनयानां अनया हेतूनां because of Kama, अनया आगन्त्री knows that, न इति निषेधे negative, तथा बुद्ध्या भिन्दन्निति पूर्वश्लोकान्वय: it is connected with the previous verse by the intention expressed in it, एवं क्वचिन्मूलकोशकाख्यानं दृष्टं this commentary is seen in one of the original manuscripts.

विधान्तरेणापि योजयाम: a different interpretation is given, पदानि परं स्थानव्यत्यासेन ग्राब्याणि the meaning is to be understood by the position of the words.

Oh Nanda! Travellers on the high road travel in chariots. on elephants and horses. Others deviate from it. Recalling the views expressed in the earlier verse, the practice of avoiding evil and knowing Niti and Aniti is the way to riches because of Kama.

A second meaning is given by Appayya Dikshita corresponding to that in the previous verse. This Sloka is the प्रतिलोम of the earlier one. The two verses together constitute श्लोकप्रतिलोम. The entire Sloka consists of a

repetition of the letters या न.

राम राम महाबाहो माया ते सुदुरासदा ।
वादसादद को लोके पादावेव तवासजेत् ।।

(यमकमहाभारतं -71) **136** श्लोकप्रतिलोमं

महाबाहो with long arms, सुदुरासदा difficult to attain, वादसाददक: giver of knowledge, को लोके पादावेव तवासजेत् in the whole universe, only Brahma is attached to your feet.

Oh Rama! You have long arms. In the whole universe, only Brahma is attached to your feet. Your Maya is difficult to follow. You are the giver of knowledge.

जेत्सवातव वेदापाकेल्लोकोदद सादवा ।
दासरादुसुतेयामाहेबाहा मम राम रा (राः) ।।

(यमकमहाभारतं -72) **137** श्लोकप्रतिलोमं

जेत् conqueror, सवातव prompter of the universe including Vayu, वेदाप protector of Vedas, आकेल्लोककोदद bestower of knowledge and action to the whole universe, सादव destroyer fear in devotees, दासरात् giver of joy to devotees, उसुतेयाम controller of Isvara, Skanda, Ganapati and Lakshmi, अह unfit to be abandoned, उबाह rider of Rudra, रा: wealth.

Oh Rama! You are the prompter of the universe including Vayu. You bestow knowledge and action on the whole universe. You destroy fear in devotees and give them joy. You control Isvara, Skanda, Ganapati and Lakshmi. As Narasimha you rode Rudra who had taken the form of a ram. You are my wealth. This Sloka is the प्रतिलोम of the earlier one.

या दमावनयागेन स्वाराधा नयसारया ।
हरिकैतवहास्याय सायामा विजिता यया ।।

(देवीशतकं -8) **138** श्लोकप्रतिलोमं

यायताजिविमाया सा यस्या हा बत कैरिह ।
या रसायनधारा स्वा न गेयानवामा दया ।।

(देवीशतकं -9) 139 श्लोकप्रतिलोमं

दम peaceful mind, आवनं पालनं तदेव याग its control is the sacrifice, स्वाराधा अभिमुखीक्रियते appears in front, नयसारया following Niti, हरिः इन्द्रः Indra, कैतवहास्याय false humour, सायामाः सविस्ताराः expansive, विजिताः पराभूताः defeated.

आयते वितते broadened, आजौ in battle, विमाया विगतप्रपञ्चा freed world, स्वा दया own pity, अनवमा शोभना glory, न गेया is not sung, हा बत विस्मये indicating astonishment, रसायनधारा पीयूषस्रुतिः आह्लादकत्वात् flow of nectar because it pleases.

Oh Devi, you perform a sacrifice which consists of the control of the mind. You follow Niti. You defeated Indra's false humour.

Oh Devi, it is astonishing why your glory and pity are not sung. In battle, you show different illusions of the world. You are like a flow of Amrita, as you are so delightful.

दानासन्ना पवित्रानुतजनितरणत्रा रिपुत्वे न जेया
माराभिख्यासचर्याविरतकृदरमद्यापि दक्षा पराका ।
शापाकृत्यायनज्ञावनमनजनिमुक्तारगत्यानपाया
या सा रम्यागदत्वा शिवतनुरमदत्वातिहृत्तापरासा ।।

(ईश्वरशतकं -68) 140 श्लोकप्रतिलोमं

सा शिवतनुः Siva's body, दाने आसन्ना keen on giving gifts, पवित्रा holy because of that, आनुत praised everywhere, भक्तजनैर्जनित produced by devotees, रणो विपक्षैः सह कलहः quarrel with enemies in battle, त्रायते saves, रिपुत्वे सति असुरादिभिः न जेया even enemies like Asuras could not conquer, मारस्य याभिख्या रूपलावण्यकान्तिमत्त्वाच्छोभा glory of beauty and charm like Kama, समानचर्या equal in action, विरुद्ध यद्रतं रमणं संसारासक्तिः कृन्तति छिनत्ति विरतकृत् destroys attachment to Samsara, अरं अत्यर्थं very much, अद्यापि अविच्छिन्नप्रवाहेण by continuous flow, दक्षा पञ्चकृत्यकुशला well versed in five Krityas, परान् शत्रून् अकति कौटिल्येन उल्लङ्घयति पराका overcomes enemies by deceit, शापाकृत्या कृपया वरदायिनी gives boons to the cursed, अयनं मुक्तिगमनं

जानाति अयनज्ञा knows how to attain Moksha, अयनं अनेन नमस्कारेण जनेर्जन्मनो मुञ्चति अवनमनजनिमुक् by praising you one knows how to get Moksha by avoiding rebirth, तारगत्या विस्तारकेणोपायेन crosses by different plans, अनपाया अविनश्वरी not poor, सा रम्यगमदत्वं आरोग्यं रम्यागदत्वा has fine health, अमदादातिहृत्ता अमदत्वं दीनतामतिशयेन हरति removes poverty completely, परान् अस्यति क्षिपति परासा hits enemies.

Oh Isvara! You are holy because you always give gifts for which you are praised everywhere. You give boons even to those who under a curse. You save your devotees in battle. Even Asuras could not vanquish you. You have beauty and charm like Kama. You are well versed in five Krityas. By praising you, who knows different ways to attain Moksha, one avoids the cycle of rebirth. You eradicate the poverty of your devotees and destroy their enemies.

सारापत्तापहृतित्वादमरनुतवशित्वादगम्यारसा या
या पानत्यागरक्ता मुनिजनमनवज्ञा नयत्याकृपाशा ।
कारापक्षादपि द्यामरदकृतरविर्या च सख्याभिरामा
याजेनत्वे पुरि त्राणरतनिजतनुत्राविपन्ना सनादा ।।

(ईश्वरशतकं -69) 141 श्लोकप्रतिलोमं

कारापक्षात् संसारबन्धात् from the bonds of worldly existence, द्यां नयति leads to Heaven, सारा बहला आपदं तासां भाव: सारापत्ता many calamities, हृतित्वं हरणभाव: take away, अमरनुतवशित्वाद् you are praised by Gods, अगम्या दुष्प्रापा difficult to get, अरसा without attachment, पाने रक्षणे in protection, त्यागे रक्ता detached, अनवज्ञा knows his devotees, आ कृपया आशा यस्या: with pity and hope always, अरद: कृतो रवि: पूष्णोदन्तदलनात् अकृतरवि: you broke the teeth of Pushna at Daksha's sacrifice and disfigured Ravi, सख्या अभिरामा fond of friends, कारापक्षादपि from the prison of Samsara, द्यां स्वर्गं नयति leads to Heaven, या अजा who is there from the beginning, इनत्वे sovereignties, पुरि भवने in your residence, त्राणरता always saving, निजतनु: क्षितादि: अष्टविधि: eight forms of Siva, अविपन्ना अनुगमादृते, सनादा सशब्दोल्लासा pleased with sound.

Oh Isvara! You lead your devotees to heaven releasing them from mortal coils. You save them from many calamities. You are detached and free from Raga. You are Ashtamurti, have eight faces. You have no beginning. You are the sovereign. You are fond of sound. You disfigured Ravi by breaking his teeth at Daksha's sacrifice. This श्लोकप्रतिलोमं is also द्विमुखसर्प बन्धः.

काऽपि मा सरसा सा त्राऽभिलापाकरनामका ।

कायिनाऽरिहिता सेव्याऽग्र्यनावा स्तुतिवाचया ।।

(लक्ष्मीसहस्रं -22.12) **142** श्लोकप्रतिलोमं

अभिलापाकर by praising, कायिना by men, अरिहना killer of enemies.

Mahalakshmi is to be worshipped with sweet words of praise. She is the best boat. She is the killer of enemies.

या च वाति स्तुवानाग्र्यव्यासेना हरिनायिका ।

कामनारकपालाऽभित्रासाऽऽसारससमापिका ।।

(लक्ष्मीसहस्रं -22.13) **143** श्लोकप्रतिलोमं

वाति blows, अभित्रासा very afraid.

Veda Vyasa was the foremost in praising Maha Lakshmi, the wife of Hari, who destroys the rain of earthly existence bounded on all four sides by Naraka in the form of Kama. Hence she is to be worshipped.

सागता शमितायासारावायामितिधामभूः ।

निजमारुतधूताघापाता सन्ततभा भुवि ।।

(चित्रबन्धरामायणं -1.60) **144** श्लोकप्रतिलोमं

भुवि आगता come to the Earth, शमितः अपहृतः आयासो जनखेदो यया सा शमितायासा who reduced the fatigue of people, who reduced their distress, आरावं तरङ्गध्वनिः अयते प्राप्नोतीति आरावाया has the sound of waves, न विद्यते मितिः सादृश्यं येषां तानि अमितीनि असदृशीनि incomparable, यद्वा अमितीनि अपरिमितानि or unlimited, अपरिमितानि च तानि धामानि स्वर्गादीनि च तेषां भूः कारणं स्वर्गादिपुण्यलोकप्रदेत्यर्थः bestows virtuous worlds like Svarga, निजश्वासौ मारुतस्य तेन धूतः अपनीतः अघापातः पापागमः यस्याः सा तथोक्ता sins brought by the wind,

सन्तता अविच्छन्ना भ कान्तिर्यस्यास्सा तथोक्ता very bright.

This is a description of Ganga. The river Ganga is incomparable and unlimited with its ceaseless brightness. It diminishes the fatigue and sorrow of men. It bestows Svarga and other virtuous worlds by removing their sins. This Sloka is marked अनुलोम.

विभुभाततसन्तापाघाताधू तरुमाजनिः ।

भूमधा तिमियावारा सायाता शमितागसा ।।

(चित्रबन्धरामायणं -1.61) 145 श्लोकप्रतिलोमं

विभ्वी सर्वतोकव्याप्तः भा कान्तिः यस्या विभुभा brightness spread everywhere, आततः विस्तृतः widespread, स चासौ सन्तापश्च ते आधूतः सन्तापजनितप्राणिखेद worries of living beings, तं आधुन्वन्ति अयं गमयन्तीति अघूतध्वः removes, ते च तरवश्च तीरोत्पन्ना वृक्षाः तेषां लक्ष्मीः तस्या जनिः उत्पत्तिस्थानं आततसन्तापाघातिधूमाजनिः the origin of the glory of trees on its banks, भूमानं वैभवं ददातीति पोषयतीति भूमदा वैभवप्रदा produces magnificence, तिमान् मत्स्यविशेषान् याति प्राप्नोति इति तिमिया आयातेन आगमेन सपोता सा with whales, शमितं अगः अपराधः येन तथोक्तं तेन वारा जलेन आलक्षिता गङ्गा अतारि Rama crossd the Ganga which removes sins by its water.

This verse also describes Ganga. The river produces magnificence. It is spread everywhere. It is the place of origin of glorious trees on its banks. There are whales and other fish in it. Its water removes sins Rama crossed the river. The letters श मि are not reversed. This Sloka is marked प्रतिलोम.

तारकानकसानादाऽलीना सा जगदायता ।

विदितासिलताहीना मायासाररसाहवा ।।

(चित्रबन्धरामायणं -3.36) 146 श्लोकप्रतिलोमं

उच्चैः आनकैः पटहैः loud drums, सानादा आनादसहिता साघोषा with loud noise, अलीना अपरिच्छिन्ना continuous, विदिताः प्रसिद्धाः famous, असिलताः खड्गलताः creepers of swords, ता एव अहीनाः सर्वश्रेष्ठाः यस्यां सा तथोक्ता best, मायानां सारैः

प्रसारैः रसयुक्तैः आहवो युद्धं यस्यां सा मायासाररसाहवा the battle was spicy with Maya, illusion, सा प्रसिद्धा जगाम it was famous.

This is a description of Khara's army. There were loud sounds from war drums. The soldiers had swords like creepers. The army went into battle with Maya, illusion.

वाहसाररसायामा नाहिता लसुता दिवि ।

तापदा गजसानाली दाना सा कनकारता ।।

(चित्रबन्धरामायणं -3.37) 147 श्लोकप्रतिलोमं

वाहैः अश्वैः horses, सारा श्रेष्ठा रसा या भूमेः आयाम इव आयामो यस्यास्सा रसायामा भूमिवद्विपुला vast like the Earth, with many well-bred horses, नाहिता नाहिनः सन्नहिनो भटान् हता प्राप्ता with excellent soldiers, दिवि आकाशे लसिता प्रकाशमाना तापं ददातीति तापदा causing pain with the heat from the sky, गजानां सालालां तुण्डानां आलिभिः पङ्क्तिभिः दानं मदं अस्य निक्षिपतीति गजसानालीस्तद्धिदाना सा ichor from the trunks of rows of elephants, कनकेन काञ्चनेन आरता व्याप्ता spread with gold, आजगाम went.

Khara's army was vast like the Earth with many well-bred horses. The soldiers were the best and gave trouble like the hot Sun's rays. The smell of ichor on the trunks of elephants was overpowering. Gold ornaments were everywhere. This verse is प्रतिलोम of the previous Sloka

रिपुहा पुरि यो जेयोऽमेयो मे विभुको भुवि ।

यजतं जय सम्भासं वाचा वा लग मागल ।।

(चित्रबन्धरामायणं -4.48) 148 श्लोकप्रतिलोमं

यन्मे विभुरेव विभुकः मत्स्वामी रामः my lord Rama, रिपून् हन्तीति रिपुहा सकलशत्रुसंहारी he kills all enemies, अत एव अजेयः so he cannot be defeated, अत एव अमेयः अपरिच्छिन्नमहिमा च भवतीति शेषः so he has unbounded glory, सम्भासं समीचीनतेजसं तं तादृशं रामं यज पूजय worship glorious Rama, अत एव पुरि किष्किन्धायां जय जयशाली भव so become victorious in Kishkindha, वाचा वा लग लग्नो भव stick to your word, सत्यवचने वा सतातव्यमिति अर्थः, मा गल

सत्यवचनाद् भ्रष्टो मा भव do not discard truth.

Lakshmana is lecturing Sugriva. My lord Rama kill his enemies. So he cannot be conquered. So he has undiminished glory. Worship such a Rama. You will be a conqueror in Kishkindha. Do not transgress your promise.

लग मागल वाचा वा सम्भासं यज तं यज ।

विभुके भुवि मेयोऽमेयो रिपुहा पुरि ।।

(चित्रबन्धरामायणं -4.49**)** **149** श्लोकप्रतिलोमं

Lakshmana is lecturing Sugriva. This verse is प्रतिलोम of the previous Sloka. The meaning is the same as before. The letters य ज are not reversed.

रचशं चरतं स्फीतं यन्त्रायं नदवादन ।

नमवामनरं तारं वामं वारत कातर ।।

(चित्रबन्धरामायणं -6.37**)** **150** श्लोकप्रतिलोमं

Angada is telling Ravana.

रतकातरवामं वारं तारं नमवामन ।

नदवादन यन्त्रायन्तं स्फीतं रचशं चर ।।

(चित्रबन्धरामायणं -6.38**)** **151** श्लोकप्रतिलोमं

Angada is telling Ravana. This verse is प्रतिलोम of the previous Sloka.

सभरणमहितोपा यास्तनामारिपाता

वनरतिसरमाया वानरा मापसारम् ।

अमरततवरालीमानमासाद्य नेद्

रणमहिमतताशा धीरभावेऽसिराते ।। (काव्यालङ्कार -5.22**)** **152**

सरमणहिमतोयापास्तमानारितापा

वनरतिरसमावायानमारा परं सा ।

अरमत बत रामा लीनसामाद्यदूने

रमणहितमताधीशारवे भासितेरा ।।

(काव्यालङ्कार -5.23) 153 श्लोकप्रतिलोमं

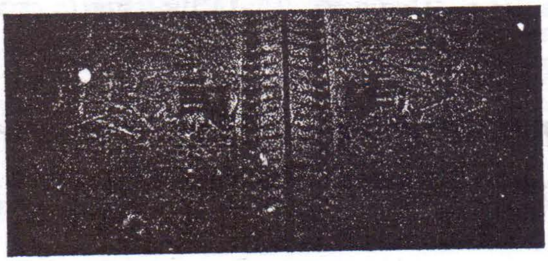
मरत उत्सवं festival, ओप: equal, आस्तनां does not bow, अपसारं retreat, नेदु: making sound, आते दत्ते gave.

This is an illustration given by Rudrata of a rare variety of श्लोकप्रतिलोम. After one letter, the next two letters are interchanged. This is repeated right through the first Sloka to obtain the second Sloka.

This is a description of Sugriva, Angada and others. The monkeys held war and festival as equal. They were the killers of Meghanada and other brave warriors sent by Ravana. They were fearless in battle did not accept defeat. The troop of monkeys, who had killed Rakshasas, the killers of ascetics living in forests, prayed to Gods for a boon. They were brave with swords in their hands and singing while spreading in different directions. They spoke in a low voice.

आस्तमान दूरीकृत distanced, अवा protected, लीनसामा भासितेरा sweet of speech, आद्यदूने.

It is strange that he, though proud, heard his wife's sorrowful words delivered in a trembling voice. He dissipated the heat of the trouble with cool water. She forgot the trouble caused by her angry enemy and attended to the work of her husband devotedly. Therefore, he was very happy and attended to his wife's protection. She was full of attention to her work and was sweet of speech. At the same time, she thought of the welfare of her husband, since she loved him. Her speech was delightful.



5. नियमम्

नियमं

तत्राहिंसासत्यस्तेनब्रह्मचर्यापरिग्रहा यमाः ।। (योगसूत्र -30) 1

शौचसन्तोषतपः स्वाध्यायेश्वरप्रणिधानानि नियमाः ।।

(योगसूत्र -31) 2

यम, avoidance, and नियम, fixed rule or self-imposed restraint, usually go together. They are the first two अङ्गाः of Patanjali's अष्टाङ्ग योग. यमाः are five prohibitions against causing injury to others, telling lies, stealing, incontinence and avarice. नियमाः are five observances prescribing cleanliness, contentment, self-mortification, self-study and dedication to God.

शरीरसाधनापेक्षं नित्यं यत्कर्म तद्यमः ।। (अमरकोष -2.7.48) 3

नियमस्तु स यत्कर्मानित्यमागन्तुसाधनम् ।।(अमरकोष -2.7.49) 4

Amara Sinha (**150 B.C.**) defines यम slightly differently as acts performed daily, throughout one's life, for the body. नियम is the observance of rules, which are incidental, like not injuring others, and are not done daily, nor throughout one's life time. They are rules observed in the performance of Vratas, vows.

यमः शरीरमात्रसाधनापेक्षोऽहिंसादिः ।

नियमः शरीरातिरिक्तदेशकालादिसाधनापेक्षः संध्योपासनजपादिः ।।

Mallinatha (**1400**) in his commentary on Sisupalavadha 13.23, follows Amara Sinha that यम is the observance of rules connected with the body. नियम is the observance of rules relating to time and place like संध्या, उपासन and जप.

Once Bernard Shaw facetiously wrote "ghoti" and called it "fish" by

reading "gh" as in cough, "o" as in women and "ti" as in motion. Such antics are impossible in a syllabary language like Sanskrit with strict rules. In शब्दालङ्कार the word नियम is used for the rules to be followed by the aristocracy of intellectuals in composing a special variety of Slokas. The rules concern the use of only a specified number or types of vowels and consonants in the Sloka.

यः स्वरस्थानवर्णानां नियमो दुष्करेष्वसौ ।

इष्टश्चतुःप्रभृत्येष दर्श्यते सुकरः परः ।। (काव्यादर्श -3.83) 5

Dandi (**400**) says that it is extremely difficult to compose poetry following नियम. The use of vowels or consonants from one to four only is illustrated. The use of five or more vowels or consonants is facile and so it is not dealt with. A Sloka which contains only the specified number, from one to four, of स्वराः, स्थान or वर्णाः is called नियम बन्धः.

Vidyadhara (**1250**) castigates निरोष्ठ्यं and other स्थान नियमं as curiosities for the ignorant to gape at. He considers एकाक्षरी, द्व्यक्षरी, etc. as varieties of अनुप्रासः. He gives one example of द्व्यक्षरी.

स्वरनियमं

एकस्वरनियमं

सामायामामाया मासा मारानायायाना रामा ।

यानावारारावानाया मायारामा मारायामा ।।

(काव्यादर्श -3.87) 6 एकस्वरनियमं

अमाय without deceit, मार आनायं inducing love, अयानं coming, यानं foot, यानावारः anklet, आरावः sound, आनायं net, मायारामा she is the playground and cause of bewilderment, अमा matchless, रामा woman, अया did not go, stays with me, मासा Moon, अम with, माराय to kill.

This matchless woman, devoid of deceit, inducing love in me, happily bewildering me and catching me in a net with the tinkling sound of her anklets, who is the playground of my sport, is ready to kill me, assisted by the ever present Moon. This Sloka is also an illustration of a चित्र बन्धः called

सर्वतोभद्र. This Sloka contains only one दीर्घस्वर, long vowel, आ. So it is an example of एकस्वर नियम.

उरुगुं द्युगुरुं युत्सु चुक्रुशुस्तुष्टुवुः पुरु ।
लुलुभुः पुपुषुर्मुत्सु मुमुहुर्नु मुहुर्मुहुः ।।

(सरस्वतीकण्ठाभरणं -2.276) 7 एकस्वरनियमं

उरुगुं long speeches, उरु mighty, गौः वज्रं diamond, उरुगुं तस्य वज्रहस्तं Vajrahasta, द्युगुरुं to Brihaspati, युत्सु wishing to fight, चुक्रुशुः asked his protection, बुबुधुः सारवत्तया विविदुः explained clearly, तुष्टुवुः praised him, पुरु in many ways, मुत्सु with joy, लुलुभुः wanted, पुपुषुः became wealthy, मुहुर्मुहुः again and again, मुमुहुः were deluded.

The Gods praised their mentor Brihaspati, who makes long speeches, for the reason that he is pleased, becomes rich and is deluded again and again by laudatory verses. They sought his protection in war. This Sloka is also given in Ekavali 7.4, where there are minor changes. This now means that Indra, Vajrahasta, was pleased by the Gods. This is ह्रस्वैकस्वरं.

वैधैरैनैरैशैरैन्द्रैरैजैरैलैर्जैनैः सैद्धैः ।
मैत्रैर्नैकैर्धैर्यैर्वैरैर्दैः स्वैः स्वैरैर्दैवैस्तैस्तैः ।।

(सरस्वतीकण्ठाभरणं -2.277) 8 एकस्वरनियमं

विधि Brahma, ई Lakshmi, ईनः Vishnu, ईशो Siva, इन्द्रः Indra, ईजः Kama, son of Lakshmi, इला Earth, जिने Buddha, सिद्धाः Siddhas, मित्रः Sun, रैदो Kubera, देवा Gods other those mentioned, धैर्यैः with courage, स्वैः wealth, अनेक विधैः different special types, वै वाक्यालङ्कारेः, स्वैरैः great prosperity..

The courage of Brahma, Vishnu, Siva, Indra, Kama, Earth, Buddha, Siddhas, Surya, Kubera and other Gods is expressed in many ways. By that courage I will become extremely opulent. This is दीर्घैकस्वरं.

गिरिभिद्विधिजिद्विद्धि द्विषि च्छिन्द्धि स्थितिं गिरि ।
श्रियि सिद्धिर्धियि विधिर्विच्छित्तिरिति चिद्धियि ।।

(ईश्वरशतकं -65) 9 एकस्वरनियमं

हे गिरिभिद् Indra, विधिः Brahma, जित् victor, विद्धि you know, द्विषि च्छिन्द्धि break the enemies, श्रियि सिद्धिः our prosperity is certain, धियि विधिः you are the cause of intelligence, चिद्धियि fear of worldly existence, विच्छित्तिः cut.

Oh Isvara, you paralysed the arms of Indra and cut off one head of Brahma. You kill enemies. So our prosperity is certain. You are the origin of intelligence. You dispel the fear of worldly existence.

पारावाराज्जाता माताऽपायात्पायात् त्रासाद्वासान् ।

साराऽऽकारा राजाऽऽस्या ख्याता साकारा नागाऽगाऽऽप्ता ।।

(लक्ष्मीसहस्रं -22.28) **10** एकस्वरनियमं

पारावारात् from the Ocean, राजा Moon, नगा अगा शेषाचल Seshachala Mountain.

Oh mother born of the Ocean! You have a beautiful shape. Your face is like the Moon. You are renowned. You have appeared on Seshachala Mountain, Tirupati hills, to remove the dangers and fears of your devotees.

द्विस्वरनियमं

श्रीदीप्ती ह्रीकीर्ती धीनीती गीःप्रीती ।

एधेते द्वे द्वे ते ये नेमे देवेशे ।। (काव्यादर्श -3.86) **11** द्विस्वरनियमं

ह्री bashful, एधेते increase.

You possess Lakshmi and light, bashfulness and glory, wisdom and obedience, as well as the sweet speech of Gunas, which even Indra does not possess. The vowels ई and ए only are used here. So it is द्विस्वरनियमं. This is also given in 2.279 of Sarasvatikanthabharanam.

क्षितिस्थितिमितिक्षिप्तिविधिविन्निधिसिद्धिलिट् ।

मम त्र्यक्ष नमदक्ष हर स्मरहर स्मर ।।

(सरस्वतीकण्ठाभरणं -2.278) **12** द्विस्वरनियमं

क्षितिः Earth, स्थितिः rule, मितिः pride, क्षिप्तिविधिः संहारः तद्विधं वेत्ति you know how to kill, निधिसिद्धा लेढि prosperity, नमदक्ष made Daksha bow by destroying his sacrifice, स्मरहर burnt Kama, त्र्यक्ष with three eyes, मम स्मर

remember me.

Oh Hara! You rule the Earth. You know how to kill. You bestow prosperity. You made Daksha bow before you by demolishing his sacrifice. You burnt Kama. You have three eyes. You remember me. This is ह्रस्वद्विस्वर नियमं.

मारारातेराघाते सातेऽद्यासातेसा मा सेना ।

नादे नासादेनामानानादे सानाशादेशा ते ।।

(ईश्वरशतकं -97) **13** द्विस्वरनियमं

हे अनादे you have no beginning, मारा मा लक्ष्मी: तां रातीति bestows prosperity, आराते: of the enemy, अघाते गते सति fallen in a deep ditch, अनाश: cannot be destroyed, आदेशा order, सेना नादे sound of the army, अद्यासा अद्यति eats, अस्यति निवारयति prevents, आशया by your order, आशा direction.

Oh Isvara! You have no beginning. You bestow prosperity. The enemy who has fallen into a deep ditch cannot be destroyed without your direction. Moksha is a result of your order. The metre is विद्युन्माला वृत्तं. This is दीर्घद्विस्वर नियमं.

त्रिस्वरनियमं

क्षितिविजितिस्थितिविहितिव्रतरतय: परगतय: ।

उरु रुरुधुर्गुरु दुधुवुर्युधि कुरव: स्वमरिकुलम् ।।

(काव्यादर्श -3.85) **14** त्रिस्वरनियमं

क्षितिविजिति victory on Earth, स्थितिविहिति know Varnasrama, व्रतरतय: keen on Vratas, परगतय: have the best knowledge, कुरव: Pandavas, कुलमुरु vast enemy army, रुरुधु: checked, गुरु दुधुवु: trembled very much.

The Pandavas, who knew how to conquer the Earth and practice व्रत, vows, of the honourable usage of all classes of people and were happy doing so, and who acquired the best knowledge, were victorious on Earth. They surrounded the enemy forces and made them tremble very much. This Sloka is an illustration of त्रिस्वरनियमं. The three स्वरा:, इ, अ, उ only are used here. This verse is also found in Sarasvatikanthabharanam 2.280.

प्रणम तमिममचलं अमरमहितमहितमहितमहित ।

भजनमलघु विफलमिह न सदयसदय! सदय! सदय! ।।

(यादवाभ्युदयं -6.39) 15 त्रिस्वरनियमं

अमरमहितं worshipped by Gods, अहितं bad event which is to happen, अहे: of Vritrasura, तम: Indra, हितम: अतिहीन: very low, हिशब्दो हीनवाची low, हित! हीनपक्षपातिन्निति इन्द्रे नन्दस्यऽऽदरं त्याजयितुमित्थं संबोधनं addressing Indra with respect, इह पर्वतविषये in the matter concerning the mountain, अलघु महत् great, अयसत: अप्रयत्नमानस्य without trying, अय: without effort by itself, सदय सतां अय सत्पुरुषाणां अभिगन्त: meets virtuous men, सदय वृद्धसेवापर serving old people, सदय दयासहित with pity.

Nanda is addressing Indra with respect. You are very low. You bow to this mountain, which is worshipped by Gods. It is a great matter concerning this mountain which meets virtuous people without any effort and serves old men with pity. This Sloka is पद यमकं. This Sloka is also त्रिस्वरनियमं in इ, अ and उ.

समर्थयस्व सकलक्षितिस्थितिविनिर्मितम् ।

मुमुक्षुद्रुरूरुमुत् समुद्रदुहितः स्वयम् ।।

(लक्ष्मीसहस्रं -22.27) 16 त्रिस्वरनियमं

Oh daughter of the Ocean! You are like Kalpa Vriksha, which gives boons to those who seek salvation. You cause great joy. You are capable of creating and destroying everything on the Earth.

चतुःस्वर नियमं

आम्नायानामाहान्त्या वाग्गीतीरीतीः प्रीतीर्भीतीः ।

भोगो रोगो मोदो मोहो ध्येये वेच्छेद्देशे क्षेमे ।।

(काव्यादर्श -3.84) 17 चतु:स्वरनियमं

At the end of the Vedas, it is said that speech and song are afflictions (cause sorrow by the intercession of the sense organs). Fear is caused by love for women, wife and the like. Immersion in enjoyment causes disease. Therefore, meditate assiduously in a safe spot oblivious to the world. This

Sloka is an illustration of चतु:स्वर नियमं. The four स्वरा:, आ, ई, ए, ओ, only are used here. In this variety, normally each Pada has one स्वर. This also found in Sarasvatikanthabharanam 2.281.

प्रतिव्यञ्जनविन्यस्तस्वरं

तापेनोग्रोऽस्तु देहे नो हेये विल्लोभिनिन्दिना ।

जायाग्रे हि गुणिप्रेष्ठे हितोऽक्षेपोऽमृतोक्षिणि ।।

(सरस्वतीकण्ठाभरणं -2.282**)** **18** प्रतिव्यञ्जनविन्यस्तस्वरं

हेये to be despised, वित् लाभ: profit, अक्षेपो अविलम्ब not delay.

This is a comparison of a lover with a soldier who wants Jayalakshmi. I do not long for things which are to be despised. In my body may there be ferocious radiance caused by penance as I covet profit in war! Those who want victory in love with a beautiful woman dripping with nectar, or in war, do not procrastinate. In this Sloka every consonant has a vowel combined with it. This is called प्रतिव्यञ्जनविन्यस्तस्वर नियमं.

अपास्तसमस्तस्वरं

जय मदनगजदमन वरकलभगतगमन ।

गतजननगदमरण भवभयगनरशरण ।।

(काव्यानुशासन -Page 346**)** **19** अपास्तसमस्तस्वरं

Victory to him, who dominates a mad elephant, who grants boons to his devotees, who destroys the pride of mountains and is the refuge of those who are afraid.

It is claimed that all vowels are absent in this Sloka. It really means the avoidance of all vowels with the exception of अ, which is termed **मूलस्वर.** It is called अपास्तसमस्तस्वर नियमं. This Sloka by Hemachandra (**1250**) is ह्रस्वैकस्वरं.

तपन ग्रस्तदहन हयवल्लभनन्दन ।

जयग्रह गणप्रष्ठ हतक्षप मतक्षण ।।

(सरस्वतीकण्ठाभरणं -2.283**)** **20** अपास्तसमस्तस्वरं

ग्रस्तदहन अभिभूतपावक incarnated Agni, हयवल्लभ: Revanta, हस्तक्षप अपहृतरात्र lost nights, मतक्षण संमतोत्सव celebration of willingness.

Oh Surya! Oh father of Revanta, who is fond of horses! You are fond of festivals. You are capable of facing Agni. You make the night disappear. I pray to you.

गणनरगणवरकरतरचरण परपद शरणगजनपथकथक ।

अमदन गतमद गजकरयमल शममय जय भयघनवनदहन ।।

(वाग्भटालङ्कार -4.9) 21 अपास्तसमस्तस्वरं

गणा: Rishis, वर benefit, करतरौ who does best good, पथकथक guide, गजकर trunk of an elephant, करयमलं hands.

Oh Rishabha Deva, the giver of the greatest boons to groups of exalted persons, the guide of those who are on the way to Nirvana, who is himself bereft of desire and egoism, who has long arms like the trunk of an elephant, who set fire to the thick forest of desires and who is the personification of peace, victory be to you! This Sloka is in **मणिगुणनिकरं वृत्तं**. There is only one vowel, अ, in the Sloka which is **एकस्वर चित्रं**.

जय प्रसन्न तत्त्वद स्वतन्त्रसर्गतत्पर ।

जगत्त्रयप्रवर्धन क्षतस्मर प्रहर्षद ।।

(ईश्वरशतकं -75) 22 अपास्तसमस्तस्वरं

Oh Isvara! May you be victorious! You are pleased. You know the truth. You are independent. You ensure the growth of all three worlds. You killed Kama. You produce joy. This Sloka is **एकस्वर:**.

स्थाननियमं

एकस्थाननियमं

अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा ।

जिह्वामूलं च दन्त्याश्च नाशिकोष्ठौ च तालु च ।।

(सरस्वतीकण्ठाभरणं -2.267) 23

तथापि जिह्वामूलीयस्य स्वरत्वादुरस्यनासिक्ययोः काव्यप्रवेशाभावा-दुरोनासिकाजिह्वामूलपर्युदासेन स्थानपञ्चके चतुरादिनिरूपणम् ।।

अकुहविसर्जनीयानां कण्ठः, इचुयशानां तालु, उपूपध्मानीयानामोष्ठौ, ऌतुलसानां दन्ताः, ऋटुरषाणां मूर्धा, ओदौतोः कण्ठोष्ठम्, एदैतोः कण्ठतालु, जिह्वामूलं जिह्वामूलीयस्य, ञमङणनानाम् नासिका च ।।

स्थान refers to the eight places of origin of the sound in the body, chest, throat, head, root of the tongue, teeth, nose, lips and palate. Only four of these are important like **कण्ठ्य,** gutturals of कवर्ग, **तालव्य,** palatals of चवर्ग, **मूर्धा,** linguals of टवर्ग and **दन्त्य,** dentals of तवर्ग. **ओष्ठय,** labials of पवर्ग and **नासिक्य,** are also there.

स्थान नियमं does not evoke wonder at first sight.

अगा गां गाङ्काकाकगाहकाघककाकहा : ।

अहाहाङ्ग खगाङ्कागकङ्कागखगकाकक ।।

(काव्यादर्श -3.91**)** **24** कण्ठ्यवर्गनियमं

अकं making sound, अकं flowing backwards, अङ्ग goes, अहाहाङ्ग goes without sorrowful sounds, खगः sun, अगः mountain, कङ्कति goes, अगन्ति goes, कुटिला perverse, अगानि like, कं happiness, कक greedy, अकक not greedy, गां heaven, अगाः cannot go.

Oh king, you are capable of entering the waves of the River Ganga, which is resounding loudly and flowing backwards. You are free from sorrow. Your fame has reached up to the Sumeru Mountain. You are not interested in worldly pleasures and have destroyed evil men. You will soon reach heaven. This is an example of एकस्थान नियमं. Only consonants of कण्ठ्य, gutturals, are used.

अहहाङ्ग खगाङ्गकगाहकाङ्गाङ्कगागकः ।

अघाकागाङ्गकागाङ्कगाङ्ककागखगाङ्गकः ।।

(यादवाभ्युदयं -6.68**)** **25** कण्ठ्यवर्गनियमं

अहह आश्चर्ये showing astonishment, हे अङ्गे Oh Anga, खगङ्गायाः आकाशगङ्गायाः

आक: प्रवाह: flow of Heavenly Ganga, गाहकानां अवगाहनं कुर्वतां देवतानां Devas who bathe there, अङ्कगा: अङ्कान् लाञ्छनानि गता: प्राप्ता: got signs, अगा: trees, अघं पापं sins, अकं दु:खं sorrow, अगाङ्कं part of a tree, काग: कं शिर आगच्छतीति धूममध्वज come on their heads, fire for which smoke is the banner अङ्कं चिह्नं sign, गाङ्गके relating to Ganga water, अगा: जले अगन्ति विहरन्ति birds play in water.

एवं क्वचिन्मूलकोश एव व्याख्यानं दृष्टं। अस्य श्लोकस्य पाठ-शुद्धेरत्यन्तदुर्निश्चयतया श्रोतॄणामनुग्रहाय प्रायः कविनैव व्याख्यातम् । तत्र "अग कल्याणविहारयोः" इति धातुः प्रसिद्धधातुपाठतद्वृत्त्यादिषु न दृष्टः । तथाऽपि शिष्टव्यवहारादादारणीयः ।।

विधान्तरेणापि विशेषणद्वयं व्याचक्ष्महे ।।

कठिनश्लोकेषु कविव्याख्यानमेव सुरक्षितमिति वक्तुं न शक्यते ।।

खगङ्गाके आकाशगङ्गाजले गाहकानां देवानां अङ्गं अन्तिकं अङ्कते गच्छतीत्यङ्गाङ्कं the end of the Gods is in the Ganges which flows in the sky, तथाभूतं गं गानं येषां the song is about that, तथाभूता: अगा: वृक्षा: यस्मिन् तथोक्त: such trees are there, अनेन कल्पवृक्षप्रचुरे मन्दाकिनीतटेऽपि एतद्गिरितरूणां सौभाग्यं गायन्तीति कल्प-वृक्षेभ्योऽप्येषामतिशयो व्यज्यते even on the bank of Ganga full of Kalpavrikshas, the greatness of the trees on this hill are sung, which indicates the superiority of these trees even when compared to Kalpavrikshas, अस्य आक: प्रवाह एव अगस्य पर्वतस्य अङ्गमेकदेश इति वा अगा: वृक्षा: अङ्गमस्येति वा अगाङ्गं वनं the flow of Akasa Ganga is a part or there is a forest, तस्य कागाङ्क: के वायौ अगति कुटिलं गच्छति इति काग: fly zigzag in the wind, तथाभूत: अङ्क: चिह्नं अस्येति तथोक्त: that sign is here, वायुसाहित्यात्कुटिलविसर्पिधूमो धूमध्वज इत्यर्थ: Dhumadhvaja, Agni, fire, एतावता पापसंचय वनस्य वायुसहितो वह्निरिति विशेषणं प्राप्तं such a forest has also fire assisted by wind, तथाभूता अङ्गं गात्रं यस्य स: त्रयीतनु: सूर्य: Sun, तस्य के शिरसि आगच्छतीति काग his head is coming, खग: वायु: ज्योतिश्चक्रं भ्रमयन् सप्तमस्कन्ध: प्रवहानिल: Agni assisted by Vayu, तस्य अङ्कक: प्राप्ता तावत्पर्यन्तमुन्नत इत्यर्थ: high up to the Sun. अहहाङ्गख अं विष्णुं जिहते प्रपद्यन्ते ये तान् घ्नन्ति ये those

who kill Vishnu's detractors, तेषामङ्गं शिरःप्रभृति खायत् हिनस्तीति नन्दसंबोघनं addressing Nanda that he kills them, कदनं हिंसा trouble, गङ्गाया अकस्य प्रवाहस्य गां गतिं the flow of the river Ganga, जिहीते प्रपद्यते इति गङ्गाकगाहकं obtains it, तथाभूतं काङ्गं सिरोरूपंङ्गं शिखरं such a peak, तदेवाङ्कं चिह्नं गच्छति भजतीति अङ्गक sign, तादृक् अगो हिमवान् Himalaya, तं किरति क्षिपति माहात्म्येन तिरस्करोताति तथोक्तः mocks its greatness, अघाकागाङ्गकेत्यपि सम्बोधनं form of address, अघस्य अकागः अकरणं not sinning, तस्मिन् अङ्गमुपायं कायति वदतीति stating a plan for it, अगाङ्कगाङ्गकागेत्यपि सम्बोधनं form of address, अगाः गतिरहिताः पापिनः sinners, तानप्यङ्कयति गतिं प्रापयतीत्यगाङ्का make them obtain Heaven, गाः गानमुक्तिर्वा यस्यतस्य भगवतः अङ्गमन्तिकमेवाङ्गकमागच्छतीति तथोक्त Moksha by singing, खगाङ्कः खगं अग्रंलिहमङ्गमस्येति तथोक्तः he has limbs which touch the sky.

This Sloka has three meanings. One explanation was by the poet Vedanta Desika, (1000) himself. The other two are by the illustrious Appayya Dikshita, (1600) who wrote a very scholarly commentary on this work. It is claimed in this case that in difficult Slokas the dictum that the author's interpretation is the best cannot be conceded. It is एकस्थानश्लोकः कण्ठ्यमात्रारब्धः.

Devas bathe in Akasa Ganga. Trees which have got their insignia from the clothes and ornaments of these Gods are on the banks. By bathing in Ganga sins and sorrow, which are like fire, disappear on being doused by this water. Birds which sport in Akasa Ganga visit this mountain. This indicates how eclectic and great is this mountain.

The song is about the closing scenes of the Gods bathing in the Akasa Ganga. Even on the banks of Akasa Ganga the greatness of the trees on this mountain are sung, which indicates the superiority of these trees over Kalpavrikshas. The sign of a forest is the presence of Dhumadhvaja, Agni, that is, there are forest fires here assisted by the wind. Oh Nanda, you kill Vishnu's detractors! This peak is so high that it appears to mock the Himalayas. It seems you have the Ganga River flowing here. Sinners are shown a path to Heaven. You get Moksha by singing its praise. Its limbs touch the sky.

तवर्गबन्धः

नेताऽनन्तनतोऽनन्तः सोऽद्यालासीदिलातले ।
धुतासिदासितोत्तालदनुसूनुनुतः सदा ।।

(काव्यकल्पलतावृत्तिः -3.5.184) **26** तवर्गबन्धः.

He is a leader. He is vast. He has now come to Ilatala, Earth. He is always praised by Danavas. This is एकस्थान नियमं दन्त्यस्थानः.

न तनुतां दधती तततोदिता तुदति नीतिनिधे निधने तनुम् ।
निधिदनाथ ततं ननु नूतनं नुतिधनं तदिदं निददानि ते ।।

(ईश्वरशतकं -42) **27** तवर्गबन्धः.

हे निधिदनाथं lord of Kubera, हे नीतिनिधे store of ethics, ततदोदिता with many diseases, निधने at the time of death, तनुं body, तुदति causes pain, ततो for this reason, ते your, नुतिधनं treasure in the form of praise, निददानि offer, ततं vast. ननु संमुखीकरणे.

Oh Lord of Kubera! Oh treasure house of morality! I suffer from many diseases at the time of death. For this reason I offer you this vast wealth in the form of praise. The metre is द्रुतविलम्बिनी.

भूमौ भीमामिमां भामामपि पापोपमां प्रभुः ।
भीभूम्नाभिभवं प्राप्तो बभ्राम प्राप्य भूमिपः ।।

(चित्रबन्धरामायणं -2.16) **28** ओष्ठ्यक्षरं

भूमिपः King Dasaratha, भीमां भयंकरीं fearful, भामा lady, भीभूम्ना भयातिशयेन great fear, बभ्राम भ्रान्तश्चेत् confused.

When King Dasaratha approached evil Kaikeyi and was repulsed by her fearfully, he was confused and unsteady even though he was standing firmly on the ground. There are labial letters only in this verse.

द्विस्थाननियमं

अनङ्गलङ्घनालग्रनानातङ्का सदङ्गना ।
सदानघ सदानन्द नताङ्गीसङ्गसंगत ।।

(काव्यादर्श -3.90) **29** द्विस्थान नियमं

Oh friend, you are always carefree, blameless, and are always immersed in happy joyous pursuits like song and dance. Your gentle wife has come here for some work. She is afflicted with many troubles or diseases. So, please pay attention to her also. Only consonants of कण्ठ्य and दन्त्य are used.

अगः सनग आसन्नः सालतालल्लताततः ।

सततं संहतघनः संगतानन्दसाधकः ।।

(यादवाभ्युदयं -6.67) 30 द्विस्थान नियमं

सनगः surrounded by hills, आसन्नः अस्मिन्निवाससन्निकृष्टः proximity to the residence, सालाः teak trees, तालाः palm trees, लताः creepers, संहतघनः औन्नत्यात्संस्लिष्टमेघः splitting the clouds by its height, अगः mountain.

This mountain is surrounded by hills. It has teak and palm trees as well as creepers. It is so high that it appears to split the clouds. It is gleeful.

त्रिस्थाननियमं

अलिनीलालकलतं कं न हन्ति घनस्तनि ।

आननं नलिनच्छायनयनं शशिकान्ति ते ।।

(काव्यादर्श -3.89) 31 त्रिस्थान नियमं

Oh woman with heavy breasts! Your face has the brilliance of the Moon. Your hair is black like a swarm of bees. Your eyes are like lotuses. Whom will you not ensnare with your beauty? Only consonants of कण्ठ्य, तालु, and दन्त्य वर्गाः are used.

जीयाज्जगज्ज्येष्ठगरिष्ठचारश्चक्रार्चिषा कृष्णकडारकायः ।

हरिर्हिरण्याक्षशरीरहारी खगेशगः श्रीश्रयणीयशय्यः ।।

(सरस्वतीकण्ठाभरणं -2.272) 32 त्रिस्थान नियमं

कडार yellow.

Hari killed Hiranyaksha. He rides Garuda. He is the best in this world. The colour of his body is a mixture of black and yellow. He lies down with Lakshmi. Only consonants of कण्ठ्य, तालु, and मूर्धन्य वर्गाः are

used.

अचञ्चलाङ्गसत्ताकश्चलाचलघनाततः ।

अचलः कस्य नाऽऽकल्पः साध्यानन्दस्य सिद्धिकृत् ।।

(यादवाभ्युदयं -6.66) **33** त्रिस्थान नियमं

अचञ्चला स्थिरा fixed, stable, सत्ता सद्भावा with good conduct, चलाचलैः चञ्चलैः wavering, घनैः आततः with clouds.

This mountain is stable, well-behaved, not wavering and has clouds on its peaks. It gives joy to Devas. It contains objects which are normally procured with great effort. It is always to be worshipped. This is स्थानचित्रेषु त्रिस्थानश्लोकः कण्ठतालुदन्तरूपस्थानत्रयमात्रभववर्णारब्धः.

चतुःस्थाननियमं

भूरिभूति पृथुप्रीतिमुरुमूर्ति पुरुस्थितिम् ।

विरिञ्चि सूचिरुचिधीः शुचिभिर्नुतिभिर्धिनु ।।

(सरस्वतीकण्ठाभरणं -2.267) **34** चतुःस्थान नियमं

धिनु प्रीणयेत् please.

Please Brahma by praising him. He gives you knowledge. He has a huge body and has great love. He is splendid and pervades everywhere. This Sloka has ओष्ठ्य, मूर्धन्य, दन्त्य and तालव्य consonants. अकार, कवर्ग, हकार have been avoided. The use of the विसर्ग in धीः is permissible since it is not independent and it is considered to be a form of सकार. This is also निष्कण्ठ्यं.

अकण्ठ्यः

पृथ्वीपुत्रीशितुर्मूर्तिः श्रुतिस्मृतिनिधिः शुचिः ।

निरीतिर्युधि निर्भीतिर्विष्णुशूलिविभूतिधृत् ।।

(साहित्यरत्नाकर -6.28) **35** अकण्ठ्यः

Sri Rama is the husband of Sita, daughter of the Earth. He has the wealth of Sruti and Smriti. He is pure. He is fearless in war. He holds the Trisula of Siva. This Sloka is अकण्ठ्यः. Dharmasuri calls it निष्कण्ठ्यं.

Dharmasuri (**1550**) was a Telugu poet who lived for some time in Varanasi and was called Varanasi Dharmasuri. His Sahityaratnakara in ten Tarangas is elaborate and erudite. There are two commentaries.. All illustrative verses are in praise of Sri Rama. He had no respect for poets who praised kings for money.

प्राज्यसत्त्वोर्जितस्फूर्तिचर्यो मर्यादवान्वितः ।

समुद्रवदमुद्रश्रीः सज्ञो जयति सज्ञिनः ।।

(काव्यकल्पलतावृत्तिः-3.5.184**)** **36** अकण्ठ्यः.

Jina is decorous and full of Sattva Guna. He is as prosperous as the Ocean. He is victorious.

अतालव्यः

मूर्धानं दुधुवुस्तत्र कङ्कपत्रक्षता भटाः ।

प्रभोरर्थासमाप्तौ वा प्राणानां रोद्धुमुत्क्रमम् ।।

(धर्मशर्माभ्युदयं -19.68**)** **37** अतालव्यः

तत्र in that battle, दुधुवुः कम्पयामासुः made them tremble, कङ्कपत्र arrows, अर्थासमाप्तौ to fulfill the master's tasks, उत्क्रमं उद्गमनं departure, रोद्धु prevent.

The warriors who were wounded by arrows were moving their heads. It appeared as though they were halting the departure of their lives in pursuance of their master's tasks. This verse by Harichandra (**500**) is अतालव्यः.

नामाक्षराणां मलना मा भूद्भर्तुरतः स्फुटम् ।

अगृह्णत पराङ्गानामसूनस्त्रं न मार्गणाः ।।

(शिशुपालवधं -19.110**)** **38** अतालव्यः

मलना getting dirty, मार्गणाः arrows.

The letters forming Sri Krishna's name which were written on the arrows are prohibited from getting obliterated by blood. Taking this into account, Sri Krishna's arrows took the enemy's lives but did not let blood ooze out. The arrows went through the body so fast that the enemy was dead before blood could flow from the wound to smear the arrow.

स्फुरत्कुण्डलरत्नौघतडित्किरणकर्बुरः ।

मेघनीलोऽथ सङ्ग्रामे प्रावृट्कालवदाबभौ ।।

(हरविजयं -43.168) 39 अतालव्यः

मेघनील the name of a Daitya, black like a cloud

The Daitya, Meghanila, with the gems in his ear-rings shining like lightning, burst into the battle-field like the clouds in the rainy season. This is quoted in Sarasvatikanthabharanam 2.268, where the name Meghanila is changed to Meghanada, Indrajit son of Ravana.

वसुधानग्रङ्करणाखण्डसकोदण्डकाण्डधरपाणौ ।

गौतमसुभगङ्कारणाङ्घ्रुतपदरेणौ मनोऽस्तु पुरुषमणौ ।।

(साहित्यरत्नाकर -6.27) 40 अतालव्यः

"पदरेणौ" इत्यत्र रेफोपर्योकारस्य - "एदैतोः कण्ठतालु" इत्यत्र कण्ठ-तालूत्पन्नस्य सत्त्वेन निस्तालव्यत्वानुपपत्तेः ।।

May my mind be always contemplating Sri Rama, the jewel of men! The dust of his feet changed the form of Ahalya. He holds the bow Kodanda. Dharmasuri calls this Sloka निस्तालव्यं.

निरोष्ठ्यं

Dandi accomplished a *tour de force* in narrating the story of Prince Mantragupta in the seventh chapter of Dasakumaracharita in a highly circumspect manner. As the lips of the Prince were bitten by a princess, the entire story is in निरोष्ठ्यवर्णाः, without the use of any labial letters of पवर्ग as well as the vowels उ, ऊ.ओ, औ and व. Ruchikara (**1450**) accomplished the same gargantuan task in his Niroshthya Ramacharita Mahakavyam.

अथाग्रे हसता साचिस्थितेन स्थिरकीर्तिना ।

सेनान्या ते जगदिरे किञ्चिदायस्तचेतसा ।।

(किरातार्जुनीयं -15.7) 41 निरोष्ठ्यं

अग्रे in front of the army, साचि तिर्यग् opposite, साचिस्थितेन facing the opposite

direction, आयस्त खिन्न downcast.

Skanda, the commander of the army, stood in front, a little frustrated with the fleeing soldiers. He turned round, stood laughing and ordered the soldiers to fight.

इति शासति सेनान्यां गच्छतस्ताननेकधा ।

निषिध्य हसता किंचित्तस्थे तत्रान्धकारिणा ।।

(किरातार्जुनीयं -15.29) **42** निरोष्ठ्यं

अनेकधा in different directions.

By this order of the army commander Kartikeya, the soldiers, who were jittery and running away in all directions, stopped. Siva, the killer of Andhakasura, was laughing.

निस्त्रिंशदारितारातिहृदयाचलनिर्गता ।

न करिस्कन्धदघ्नासृङ्नदी दीनैरतीर्यत ।।

(धर्मशर्माभ्युदयं -19.58) **43** निरोष्ठ्यं

दीनै: cowards, असृङ्नदी river of blood, न अतीर्यत did not cross, निस्त्रिसै: swords, आरितानि cut, करस्कन्धा up to an elephant's shoulders.

In that battle, the bodies of the enemies whose hearts were slashed by swords looked like hills. The rivers of blood reached up to an elephant's shoulder.

निर्धौतकनकच्छाया: सच्छदा: शीघ्रगामिन: ।

ताक्ष्र्येण सदृशास्तस्य सायका रेजिरे रणे ।।

(हरविजयं -43.346) **44** निरोष्ठ्यं

निर्धौतकनक molten gold, सच्छदा: well covered, ताक्ष्र्य Garuda, रेजिरे spread.

The arrows spread in the battle. They had the colour of molten gold. They were well plumed and flew fast like Garuda.

धनिना धीनिधानेन धुनानेनाधुना धनु: ।

नाधूनि निधनाधानं नानधीनधनाधने ।।

(कफ्फिणाभ्युदयं -18.11) **45** निरोष्ठ्यं

This Sloka is निरोष्ठ्यं as well as द्व्यक्षर:.

नयनानन्दजनने नक्षत्रगणशालिनि ।
अघने गगने दृष्टिरङ्गने दीयतां सकृत् ।।

(सरस्वतीकण्ठाभरणं -2.270) 46 निरोष्ठ्यं

Oh beautiful woman! Cast your glance once on the cloudless clear sky, which is filled with stars and produces joy. This Sloka has no labials. This Sloka also occurs in Kavyadarsa 3.88, where it is given as an example of चतु:स्थान नियमं. Only consonants of कण्ठ, तालु, मूर्धा and दन्त are used.

अनन्यशरणः सीदन् अनन्तक्लेशसागरे ।
शरणं चरणत्राणं रङ्गनाथस्य संश्रये ।।

(पादुकासहस्रं -915) 47 निरोष्ठ्यं

अनन्ते vast, क्लेशसागरे sea of sorrows, सीदन् शोचन् considering, अनन्यशरण: with no one else to protect, शरणं संश्रये seek protection.

I have no other protector. I am drowning in a sea of sorrows. I seek the intercession of Ranganatha.

रजतगैरिकरत्नगणैरयं कनति कान्तलताञ्चितकाननः ।
त्रिजगदेकनिधानतयाऽधिकस्त्रिदशराजधराधरतल्लजात् ।।

(यादवाभ्युदयं -6.69) 48 निरोष्ठ्यं

कान्ताभि: लताभि: creepers, अञ्चितं पूजितं worshipped, त्रिजगदेकनिधानतया जगत् त्रयस्यापि एकावासभूमितया only one habitation in all the three worlds, त्रिदशराजधराधरतल्लजात् इन्द्राद्यधिष्ठितात् पर्वतश्रेष्ठात् सुमेरोरपि अधिक: द्युलोकजन-मात्रनिवासात् जगत् त्रय निवासो अतिरिच्यत it surpasses Sumeru Mountain where Indra and other Gods reside, रजतगैरिकरत्नगणै: with gold, silver and gem stones.

This mountain with creepers is to be worshipped. It is the only habitation of Vishnu in all the three worlds, as a result of which it surpasses Sumeru Mountain, where Indra and other Gods reside. It has gold, silver and gem stones.

जनन्यघनिघातेन शतानन्देन नन्दितः ।

जनैरष्टशतैर्नीतं शरासं सहसाऽऽददे ।।

(निरोष्ठ्यरामचरितमहाकाव्यं -1.15) **49** निरोष्ठ्यं

Visvamitra pleased Sri Rama on Ahalya's deliverance from her sin, when she resumed her mortal form from that of a stone. Siva's bow was brought by eight hundred people. Rama easily lifted it all by himself.

Ruchikara Upadhyaya (**1450**) wrote Niroshthya Ramacharita Mahakavyam in seven Sargas. Except for four Slokas in the beginning, one of which is given below, and two at the end, the entire work of 309 Slokas is devoid of उ, ऊ, ओ, औ, पवर्ग and व. It should be noted that both the words राम and रावण contain labials.

काव्यकर्तैव जानाति काव्यकर्त्तुः परिश्रमम् ।

न हि वन्ध्या विजानाति नारीप्रसववेदनाम् ।।

(निरोष्ठ्यरामचरितमहाकाव्यं -1.3) **50** निरोष्ठ्यं

No one except the author knows the labour involved in composing a Kavya. A barren woman does not know the intense labour pains of a woman in confinement. Here Ruchikara expresses his hardship in composing this work.

कान्तादृता हसन्त्यन्यां खिन्नां दृष्टादहङ्कृता ।

अखेदाऽन्यगतं खेदं नहि जानाति काचन ।।

(निरोष्ठ्यरामचरितमहाकाव्यं -3.41) **51** निरोष्ठ्यं

Out of sheer ego, a woman cherished by her husband ridicules another woman who is without a husband. A happy woman does not know the sorrow of another. This refers to Sita laughing at ludicrous Surpanakha with her nose and ears cut off. This Sloka has no labials.

सतीनां चरिते साक्षी शिखी निर्णयकारकः ।

चन्द्रस्य सन्निकर्षेण चन्द्रकान्तस्य निर्णयः ।।

(निरोष्ठ्यरामचरितमहाकाव्यं -6.50) **52** निरोष्ठ्यं

Sita said this. Agni, fire, is the only witness to the chastity of a woman. The Moon alone determines the purity of the Chandrakanta Mani. This fabulous moonstone is reputed to exude cool moisture on the appearance of the Moon by congealing Moon's rays.

राज्यं चक्रे दशरथसदृक्कण्टकेनातिहीनं

तत्याजेष्टां जनकतनयां रञ्जनार्थं जनस्य ।

यज्ञैरीजे सहजयजनैरिष्टिसत्त्राद्यकाद्यैः

सीता ह्यासीत् कनकघटिता तत्र साहाय्यकर्त्री ।।

(निरोष्ठ्यरामचरितमहाकाव्यं -7.15) 53 निरोष्ठ्यं

Sri Rama ruled like his father Dasaratha without any difficulty. He even deserted Sita to please the populace. He performed various sacrifices like Ishti, Sattra and other easy ones, where he was assisted by a gold statue of Sita.

अघहरणचरण! रणचण! दशगलगलगहनदहनसरलशर ।

अतरलनतरत नय जय जय दशरथतनय जलजदलनयन ।।

(साहित्यरत्नाकर -6.26) 54 निरोष्ठ्यं

Victory to the son of Dasaratha, with eyes like lotuses, destroyer of sins, celebrated warrior, who killed Ravana and who always follows the correct path! Dharmasuri calls this Sloka एकाच्कं सर्वलघुनिरोष्ठ्यं च. There is only one vowel, अच्, एकस्वर, and all the letters are लघु.

शारदा शारदाकाशनीरदाकारशालिनी ।

श्रितस्य रसनारङ्गे लास्यलीलाः क्रियात्सदा ।।

(चित्रबन्धरामायणं -1.2) 55 निरोष्ठ्यं

शारदः of Autumn, नीरद clouds , शालितं शोभितं enhanced glory, श्रितस्य मम इति शेषः, रसना जिह्वा tongue, लास्यलीलाः नृत्तविशेषलीलाः, dance poses.

Shining brightly like white Autumn clouds, Sarasvati is always dancing in varied poses on my tongue, which is her stage.

निर्जरार्थनयाथाङ्गी चक्रे दशरथाङ्गनिः ।

शार्ङ्गिणा श्रितरक्षायै रचयन्ति न किं घनाः ।।

(चित्रबन्धरामायणं -1.22) 56 निरोष्ठ्यं

शार्ङ्गिणा by Narayana, जनि: उत्पत्ति: born, अङ्गीचक्रे agreed, घना: Mahatmas, कुत्सितकर्मापि कुर्वन्ति, निर्जरा: Gods, अर्थनया अथ then.

Then Narayana agreed to be born as a son of King Dasaratha, at the request of the Gods. To what lengths do not Mahatmas go to help devotees?

यथा रात्रिञ्चरेशस्य शिरशैलस्य शेखरम् ।

अङ्घ्रिणाताडयद् ग्रस्तलताकेशं किलानिलिः ।।

(चित्रबन्धरामायणं -5.1) 57 निरोष्ठ्यं

अनिलि: Hanuman, ग्रस्त grasped, केश: hair, अल्यत्र ग्रस्तलता grasped hair which was like creepers, राक्षसकेशस्य रावणस्य केशस्य hair of Ravana, शैलस्य of Mahendra Mountain, अङ्घ्रिणा by his feet.

This verse describes Hanuman when he was about to cross the Ocean. Hanuman kicked the peak of the mountain with his feet as though it was the head of Ravana, the King of Rakshasas, and he was grasping the hair on hs head, which was like creepers.

श्रीरशेषजगदाऽऽर्तिहारिणी शेषशैलतटशेखरायिता ।

राजसे जननि! रक्षणाय नः सागरेन्द्रतनये! सनातनी ।।

(लक्ष्मीसहस्रं -22.6) 58 निरोष्ठ्यं

Oh Mother! Oh Lakshmi, daughter of the Ocean! You are eternal. You remove the suffering of the entire world. You reside decorated on Seshachala Mountain to protect us.

निर्मूर्धन्यं

शलभा इव धावन्तः सायकास्तस्य भूभुजः ।

निपेतुः सायकच्छिन्नास्तेन संयुगसीमनि ।।

(सरस्वतीकण्ठाभरणं-2.271) 59 निर्मूर्धन्यं.

That king's arrows went fast like moths but were destroyed by

Kapila's arrows and were falling at the edge of the battlefield. This Sloka is निर्मूर्धन्यं.

निर्नाशिकं

हा हा राक्षसराज दुष्परिभवग्रस्तस्य धिक् ते भुजाः
विद्युज्जिह्वविपत्तिरेव सुकरा क्षुद्रप्रताप त्वया ।
ध्वस्तापत्रप पश्य पश्य सकलैश्चक्षुर्भिरेतादृशी
जाता कश्यचिदेव तापसशिशोश्शस्त्रात्तवैव स्वसा ।।

(निरनुनाशिका चम्पू) 60 निर्नाशिकं

दुष्परिभव bad humiliation, धिक् fie, ध्वस्त destroyed, अपत्रप brought shame, तापसशिशो: child of a hermit, स्वसा sister.

Oh king of Rakshasas, shame on you and your twenty arms. Your valour is very pitiable. With rapt attention see with all your twenty eyes the distressful humiliation caused to your sister by a hermit's son's sword. This Sloka has no nasals.

In Narayana's (**1100**) Niranunasika Champu, Surpa- nakha informs Ravana of the gruesome cutting of her nose and ears by Lakshmana. As her nose was cut off she could not pronounce nasals. The poet eliminates all nasals in his work when she speaks. This is quoted from page 374 of Krishnamachariar's History of Classical Sanskrit Literature.

निर्दन्त्य निर्मूर्धन्य निरन्तस्थ निरुष्मक

केकिकचा कोककुचा मञ्जुभुजा कापि कापि कामाज्ञा ।
कञ्जमुखी कुम्भिगमा बभौ खगाङ्काङ्कभागपङ्कजा ।।

(साहित्यरत्नाकर -6.29) 61

केकि peacock, कच hair, कोक Chakravaka bird, कञ्ज a flower, खगाङ्काङ्क Garuda.

Oh beautiful woman! You have hair like a peacock, breasts like a Chakravaka bird, pleasant arms and a face like a Kunja flower. You walk like an elephant. How strange are Kama's orders! This Sloka is निर्दन्त्य निर्मूर्धन्य निरंन्तरस्थ निरुष्मक. This is quoted by Krishnamachari, in section 339,

page 374, of his History of Classical Literature. Examples are also available in Yagnanarayana's (**1650**) Sahityaratnakara 6.25 onwards.

निर्दन्त्यं

पाप्मापहारी रणकर्मशौण्डश्चण्डीशमिश्रो मम चक्रपाणिः ।

भूयाच्छ्रियापश्रमयेक्ष्यमाणो मोक्षाय मुख्यामरपूगपूज्यः ।।

(सरस्वतीकण्ठाभरणं -2.269) 62 निर्दन्त्यं

शौण्डः proficient, अपश्रम untiring, पूग multitude.

Bhagavan Vishnu removes sins. He is an expert warrior. His body is mixed with Siva's. He wears the Chakra. He is viewed untiringly by Lakshmi. He is worshipped by Brahma and other important Gods. He gives me salvation. This Sloka has no dentals

असंयोगः

निपीडनादिव मिथो दानतोयमनारतम् ।

वपुषामदयापातादिभानामभितोऽगलत् ।।

(शिशुपालवधं -19.68) 63 असंयोगः

अदयापात without pity, अनारतं incessantly.

हलोऽनन्तराः संयोगः । (पाणिनी -1.1.7)

In the pitiless fight between the elephants, ichor was flowing as though clothes were being twisted in the wash. This is called असंयोगः because there is no संयोगः, no हल्.

क्रमस्थसर्वव्यञ्जनं

कः खगौघाङचिच्छौजा भाञ्झोऽटौठीडडण्ढणः ।

तथोदधीन्पफर्बाभीर्मयोऽरिल्वाशिषां सहः ।।

(सरस्वतीकण्ठाभरणं -2.263) 64 क्रमस्थसर्वव्यञ्जनं

वर्णसमाम्नाये येन क्रमेण कादयो भावसानाः पठितास्तेन क्रमेण व्यञ्जन-निवेशः ।।

कः Ocean, who, खगौघाङ adorns famous flocks of birds, रितं संविदं

consciousness, छ्यति cuts, ओजः glory, झमु अदने eat, झन् परबलभक्षकः eats enemy armies, ज्ञः a learned man, अटाः soldiers, ओठते बाधत troubled, ईडी lord, अडण्ढणो अचपलः unwavering, अभीः without fear, पफर्ब पूरयामास filled, अरीन् enemies, लुनन्ति destroys, आशिषः blesses, क्षमः मयः Maya, king of Daityas.

This Sloka consists of a question and its answer. Who adorns famous flocks of birds? Who destroys consciousness? Who devours enemy armies? Who is a learned man? Who troubles soldiers and their lord? Who fills the Oceans" All these sentences constitute only one question. The answer is also given: Maya, the king of Daityas, who kills enemies and also pardons them. All the consonants in the alphabet, from क to ह, appear in the proper sequence in this Sloka. So this is called क्रमस्थसर्वव्यञ्जनं.

छन्दोऽक्षरव्यञ्जनं

सरत्सुरारातिभयाय जाग्रतो जगत्यलं स्तोतृजनस्य जायताम् ।
स्मितं स्मरारेर्गिरिजास्यनीरजे समेतनेत्रत्रितयस्य भूतये ।।

(सरस्वतीकण्ठाभरणं -2.264**)** **65** छन्दोऽक्षरव्यञ्जनं

म्यरस्तजभ्नगा लान्ताश्छन्दोविचित्तिवेदिभिः ।
दशैव वर्णा निर्णीताश्छन्दोरूपप्रसिद्धये ।। 66

The Gods were awake being afraid of the approaching enemies. They praised Siva. May the smile of Siva, whose three eyes are fixed on Parvati, increase the prosperity of the people in this world, who are always praising him! Ten letters, म, य, र, स, त, ज, भ, न, ग and ल are used for the proper definition of metres. This Sloka uses those letters only. So this is called छन्दोऽक्षरव्यञ्जनं.

भासुरासिः स्मराभास्यो यमास्ये गमयन्नरीन् ।
जायमानजयामाजौ लीलामलभताभयः ।।

(कप्फिणाभ्युदयं -18.122**)** **67** छन्दोऽक्षरव्यञ्जनं

Sivasvami (**800**) calls this Sloka दशव्यञ्जनबन्धः. This appears to be the same as छन्दोऽक्षरव्यञ्जनं.

मालितामेयगजतं गलत्तुरगमातुरम् ।
संयुगं निर्जनाभं स भिन्नारातिमजीजनत् ।।

(कप्फिणाभ्युदयं -18.126) 68 छन्दोऽक्षरव्यञ्जनं

Sivasvami calls this Sloka दशव्यञ्जनबन्धः.

षड्जादिस्वरव्यञ्जनं

सा ममारिधमनी निधानिनी सामधाम धनिधामसाधिनी ।
मानिनी सगरिमापपापपा सापगा समसमागमासमा ।।

(सरस्वतीकण्ठाभरणं -2.265) 69 षड्जादिस्वरव्यञ्जनं

निषादर्षभगान्धारषड्जमध्यमधैवताः ।
पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ।। (अमरकोष -1.10.11) 70
सरिगामपधानिश्च वर्णाः सप्त स्वरादयः ।
षड्जादिकृतसंकेता दृष्टा गान्धर्ववेदिभिः ।। 71

सा Lakshmi, अरिधमनी troubles enemies, निधानिनी with insignia like the lotus, सामधाम home of peace, धनिधामसाधिनी gives radiance to rich people, मानिनी to be worshipped, सगरिमा गौरवती respectable, अपपापपा deliverance to those without sins, आपगा river, समसमागमा come transitorily like that.

Bhagavati Lakshmi troubles her enemies. She has the insignia of the lotus, elephant and other items. She is the abode of peace. She makes rich people radiant. She gives deliverance to those without sins. She is to be worshipped. She is fickle like a fast flowing river. May Lakshmi destroy my enemies! There are seven notes स, रि, ग, म, प, ध and नि in music. They are also called निषाद, ऋषभ, गान्धार, षड्ज, मध्यम, धैवत and पञ्चम. This verse is composed of these seven consonants. So this is called षड्जादिस्वरव्यञ्जनं.

स साधुसंधो निधनान्धधुन्धुर्धनुर्धुनानो धुरि धीनिधीनाम् ।
रुरोध रोधैर्मृधमार्गरागिमनाः समग्रासुरसारसेनाः ।।

(हरविजयं -48.13) 72 सप्तव्यञ्जनबन्धः

This Sloka is सप्तव्यञ्जनबन्धः. This is the same as षड्जादिस्वरव्यञ्जनः.

मुरजाक्षरव्यञ्जनं

खरगरकालितकण्ठं मथितगदं मकरकेतुमरणकरम् ।

तडिदिति रुरुमुण्डहरं हरमन्तरहं दधे घोरम् ।।

(सरस्वतीकण्ठाभरणं -2.266) 73 मुरजाक्षरव्यञ्जनं

पाठाक्षराणि मुरजे लहकारौ तथदधाच्छमौ रेफः ।

नणकखगघङारश्चेत्थं षोडश भरतादिकथितानि ।। 74

Siva has virulent poison in his throat. He removes sorrow. He burnt Kama. He removes the head of Ruru deer, which think he is lightning. He has a ferocious appearance. I keep him in my heart. While playing the मृदङ्ग, drum, sixteen notes ल (ड), ह, त, थ, द, ध, छ, म, र, न, ण, क, ख, ग, घ, and ङ are used to denote the sounds. These consonants are used in this Sloka. So this is called मुरजाक्षरव्यञ्जनं.

नाट्याक्षरव्यञ्जनं

रुचिरकुचतटीनां नाट्यकाले नटीनां

प्रतिगृहमथ तत्र प्रत्यहं प्रादुरासीत् ।

धिमिकिति धिमिधिद्धिद्धिद्धिधिद्धिद्धिधिद्धि

दिगिधिगिधिगि तत्तत्थय्यथय्येति शब्दः ।।

(हरिविलासं -5.57) 75 नाट्याक्षरव्यञ्जनं

At the time appointed for the dance, every day, the dancers, who were women with gorgeous breasts, arrived at the house. They made the sounds "Dhimikiti Dhimidhid ... ". Lolimbaraja (**1000**) wrote Harivilasam in five Sargas. This verse illustrates the "Bol", the specific vocal rendering of the dance steps to follow the rhythm of the Tabala. So this is called नाट्याक्षरव्यञ्जनं.

वीणाक्षरव्यञ्जनं

तुंतुंतुणुंतुणुतुणूमिति नादवर्ण्य-

वीणागुणानुरणनान्वितसङ्गजाभिः ।
रम्भादिभी रचितताण्डवमण्डिताच्छो-
द्दण्डाङ्गसुखगणाय ममास्त्वपर्णा ।।

(आनन्दमन्दिरस्तोत्रं -74) 76 वीणाक्षरव्यञ्जनं

May Sarasvati, who holds in her arms the Vina and plays it making the sounds "Tum Tum ..." while Rambha and other Apsarasas dance, protect us! Lalla Dikshita (**1800**) wrote Anandamandira Stotram, from which this verse is taken to illustrate the sound of Vina. So this is called वीणाक्षरव्यञ्जनं.

तालाक्षरव्यञ्जनं

झंझंझझंझझझझं कृतिमञ्जुगुञ्ज
न्मञ्जीरपुञ्जमृदुसिञ्जितमञ्जुलाभिः ।
थंथंथथंथथथं थथथथ्यमित्थं
सताललालनकलाकलनाकुलाक्षिः ।।

(आनन्दमन्दिरस्तोत्रं -73) 77 तालाक्षरव्यञ्जनं

The soft, pleasant Tala notes "Jham Jham .. " were played by her. This Sloka is also taken from Ananadamandira Stotram to illustrate the sound of Tala, beat. So this is called तालाक्षरव्यञ्जनं.

अपुनरुक्तव्यञ्जनं

छायी मृधे हठाजीश इषुचापघटाकिणी ।
अथ गाढं तदा वीरः फलनीडं बभौ सुखी ।।

(कप्फिणाभ्युदयं -18.132) 78 अपुनरुक्तव्यञ्जनं

Sivasvami calls this Sloka अपुनरुक्ताक्षरः as no consonant is repeated.

कथाभोगजडो मूढवया आरोषणामुखः ।
आद्या फलायदिशतो नाहं झटिति चाबुधः ।।

(ईश्वरशतकं -88) **79** अपुनरुक्तव्यञ्जनं

अहं कथाभोगजड: I am partial to stories, आरोषणतया by anger everywhere, आमुख: prelude.

I am partial to listening to stories. I see anger everywhere. I am dull and have wasted my life. Now, I come to you at once for results. In this Sloka no consonant is repeated. It is अपुनरुक्तव्यञ्जनं.

बाढाघाळीझाटतुच्छे गाथाभानाय फुल्लखे ।

समाधौ शठजिच्चूडां वृणोषि हरिपादुके ।।

(पादुकासहस्रं -920) **80** अपुनरुक्तव्यञ्जनं

अपुनरुक्त व्यञ्जनं नाम शब्दचित्रम् । तदुक्तं -

स्वराणां व्यञ्जनानां वा यत्रावृत्तिर्न लक्ष्यते ।

अनावृत्तार्णकं तज्-ज्ञाः शब्दचित्रं प्रचक्षते ।। 81

बाढेन दृढेन strongly, अघानां व्यसनानां bad habits, आल्या: पङ्क्त्या: rows, झाटेन संसर्गेण कान्तारेण वा by contact or in a forest, तुच्छे शून्ये empty, गाथानां द्रमिडोपनिषत्पद्यानां verses in Dramidopanishad, आभानाय to brighten, फुल्लं विकसितं bloomed, समाधौ in Samadhi, शठजिच्चूडां शठकोपस्य शिखां the tuft of Sathakopa, वृणोषि choose.

Oh Hari Paduka! I empty my bad habits by reciting verses from Dramidopanishad. To brighten them I choose the tuft of Saint Sathakopa. There is no repetition of any consonant. So this Sloka is अपुनरुक्तव्यञ्जनं.

अच्छभावा फणिशये जगन्नाथे झषाङ्कदा ।

आरूढाघखलाऽपीडोञ्झाटा ऋद्धिं हि सौति मा ।।

(लक्ष्मीसहस्रं -22.15) **82** अपुनरुक्तव्यञ्जनं

अच्छ स्वच्छ clear, झषाङ्क Kama, ऋद्धि plenty.

Oh Lakshmi! You create the feeling of Kama in Jagannadha, who lies on the serpent Sesha and has a clear mind. You cause the loss of the crowns of sinners. You are the cause of prosperity.

सिंहावलोकान्तरगर्भः

तेजः किञ्चन तत्तदस्य सततं नव्याम्बुदाभं भज

स्निग्धं लोचनलोभदञ्चतुरतालीलाविलासवलि ।

अन्तश्चिन्तयतां रसस्य सरणिं श्रीराधिकाप्रौढिम-

प्रेमार्द्रं रुचिरच्छवि स्मरवतीं क्रीडां दधङ्धामसु ।।

(अलङ्कारकौस्तुभं -7.74) 83 सिंहावलोकान्तरगर्भः

तेजः radiance, अन्तश्चिन्तयतां cogitating people, रसस्य सरणिं वर्त्म the nature of Rasa, धामसु कुञ्जगृहेषु in bowers, स्मरवतीं remembering, क्रीडां दधत् परिपुष्णात् strengthening play, सुराणां सूर्यादीनामपि even Surya, छविः तेजो यस्मात् brilliant.

सिंहावलोकनन्यायेन स्त्रयोः पौत्रं ईर्जपित्रं । महाभारतं -3.22.1

Oh Krishna! Your radiance is always like the new monsoon cloud. It surpasses the brilliance of the Sun. Your eyes are glistening. You are always playful. You strength the Rasa of those who think of you in their hearts, with the ardour of your love for Sri Radhika in the bower. Another Sloka is embedded in this verse. The lion, while going in search of prey, looks back to see if any prey is in reach. After killing its prey, the lion looks back again to see if there is any intruder. So the word सिंहावलोक means "overall view". The emphasis is on two Guru letters in proximity. This is सिंहावलोक श्लोकः. वैयाकरण प्रसिद्ध लक्षणीयेन सिंहावलोकनन्यायेन घटिते श्लोकान्तर-गर्भे बन्धे.

गर्भ श्लोकः

नव्याम्बुदाभं भज तत्तदस्य लीलाविलासवलि लोभदञ्च ।

श्रीराधिकाप्रौढमतां रसस्य क्रीडां दधङ्धामसुरच्छवि स्म ।।

(अलङ्कारकौस्तुभं -7.75) 84

This Sloka is गर्भ श्लोकः, made up of the underlined letters in the previous Sloka.

निरवद्यः

गभीरधीरारवरीणभीरुरणादरा दारुणवारणा सा ।

अभङ्गुरा वीरविरूढहावसुराङ्गनादक्षकटाक्षमोक्षैः ।।

(हरविजयं -48.51) **85** पादनिरवद्यः.

This Sloka is पादनिरवद्यः.

प्रभामयेनारिचमूस्तदानीं सलीलमास्फालितचापयष्टिः ।

वुरूढसंरम्भसुरारिबाणसंभारसंरुद्धकरीरकुञ्जा ।।

(हरविजयं -48.52) **86** प्रागर्धनिरवद्यः.

This Sloka is प्रागर्धनिरवद्यः.

आरूढरीढामरबाणविद्धतुरंगमाला रणरागमूढा ।

नीता विहस्तत्वभिभैः सहाय सुवर्णसानोर्गहनान्यविक्षत् ।।

(हरविजयं -48.53) **87** चरमार्धनिरवद्यः.

This Sloka is चरमार्धनिरवद्यः.

रेफविवर्तितकः

ख्यातिकल्पनदक्षैका त्वं सामर्ग्यजुषामितः ।

सदा सरक्षसांमुख्यदानवानामसुस्थितिः ।।

(देवीशतकं -92) **88** रेफविवर्तितकः

हे देवि, त्वं भवती इतोऽस्मिञ्जगति अनवानामकृतानां सामर्ग्यजुषां त्रयाणां वेदानामसुस्थितिः प्राणरूपा सती । वेदानां हि वागीशी प्राणरूपा जनानां च । .. अतः सदा सततं सरक्षसांमुख्यदा निरपभ्रंशाभिमुख्यदायिनी । ख्यातेः समृद्धः कल्पने रचने दक्षा चतुरा । एका नापरा । वेदानां विपर्ययदोषरक्षिणी त्वमेवेति भावः । रेफविवर्तनेनायं अपरोऽर्धः । सरक्षसां रक्षोभिः सहितानां मुख्यदानवानां सामग्र्यजुषां सामग्र्यं समग्रतां जुषन्ति सेवन्ते ये तेषाम्। समग्राणामित्यर्थः । सदा ख्यातिकल्पनदक्षा प्रथाछेदनचतुरा भवसीत्यर्थः । रक्षोदानवयोरत्र भेदः । अथवा दासानि भृत्यानि अप्रधानानि यानि रक्षांसि तानि दासरक्षांसि । सह तैर्वर्तन्ते येते सदासरक्षसः तेषां

सदासरक्षसाम् । सपरिवाराणामित्यर्थः । अथवा सह दासैः रक्षोभिश्च वर्तन्ते ये तेषामिति । अत्र श्लोके ग्र्यवर्णस्थरेफस्य विपर्ययात् ग्रय इति जायते तेन रेफविवर्तकोऽयम्।।

हे देवि Oh Devi, इतो in this world, सामग्र्यजुषां in the three Vedas, असुस्थितिः प्राणरूपा सती with life, सदा always, सरक्षसांमुख्यदा निरपभ्रंशाभिमुख्यदायिनी give without any irregularity in grammatical form, ख्यातेः समृद्धः prosperity, कल्पने रचने creation, दक्षा expert, एका there is no one else.

सरक्षसां मुख्यदानवानां with chief Danavas, सामग्रयजुषां समग्रं सेवन्ते ये तेषां those who serve completely, ख्यातिकल्पनदक्षा प्रथाछेदनचतुरा expert in destroying fame, दासानि अप्रधानानि unimportant, रक्षांसि तानि दासरक्षांसि unimportant Rakshasas, सह दासैः रक्षोभिश्च वर्तन्ते ये तेषां with servants and guards.

There are many meanings to this Sloka. 1. Oh Devi! You are present in the three Vedas in this world. Always you utter words without any irregularity in grammatical form. You are expert in creating prosperity. There is no one else like you. By changing the position of the letter र there are three more meanings. 2. The chief Danavas serve you completely. You are expert in destroying the fame of others. 3. Unimportant Rakshasas serve you. 4. You are always with servants and guards. A distinction is made in this verse between Danavas and Rakshasas. Here र्ग्य is changed to ग्रय. So this Sloka is रेफविवर्तितकः.

वर्णनियमं

एकवर्णनियमं एकाक्षरो वा

एकवर्ण नियमं is also called एकव्यञ्जन नियमं, एकाक्षरानुप्रास, एकव्यञ्जन, and एकाक्षर. It is extremely difficult to compose, so difficult that in all these centuries very few poets have attempted this type of नियमं. 29 examples have been collected in eleven consonants.

क -6: त -4; द -1; न -6; प -2; भ -1; म -2; य -2.; र -3; श -1; ह -1.

न नोननुन्नो नुन्नोनो नाना नानानना ननु ।
नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ।।

(किरातार्जुनीयं -15.14) **89** एकाक्षर:

अन्त्यस्तकारस्तु न दोषावहः, "नान्त्यवर्णस्तु भेदकः" ।।

पदच्छेद: - न ना ऊननुन्न: नुन्नोन: ना अना नानानना: ननु ।

नुन्न: अनुन्न: ननुन्नेन: ना अनेना: नुन्ननुन्ननुत् ।।

ऊन निकृष्ट less, having a base disposition, नुन्न विद्ध known, ना man, नोननुन्न: a man less known, नुन्न: still, नुन्नोन: less known, नाना many, आनना faces, नानानना: many faces, अनुन्न unknown, इन: lord, नुन्नोन: न ननुन्नेन: not an unknown lord, अनेना by him, नुत् who troubles, अतिशयेन नुनेन नुन्ननुन्ना who troubles very much, नुन्ननुन्ननुत् तान् नुदति अति पीडितपीडक: अनेना निर्दोष: न भवतीति, किन्तु सदोष एव he has faults.

Oh, you Ganas with different faces, this man does not have a base disposition. He is not an unknown lord. He does not inflict suffering on others. This ascetic is not like that. So you should not run away. This is एकव्यञ्जन नियमं. It is also called **एकाक्षरानुप्रास, एकव्यञ्जन**, and **एकाक्षर**. The presence of त् at the end is not a fault.

नूनं नुन्नानि नानेन नाननेनाननानि नः ।

नानेना ननु नानूनेनैनेनानानानिनो निनीः ।।

(काव्यादर्श -3.95) **90** एकाक्षर:

पदच्छेद: - नूनं नुन्नानि न अनेन न आननेन अननानि न: ।

न अनेना: ननु ना अनूनेन एनेन आनान् इन: निनी: ।।

अनेन by the warrior facing us, आननेन by his face, appearance, अनूनेन with great strength, अननानि lives, न नुन्नानि not taken , नूनं न not certain, एनेन न: आनान् by this man our lives, निनी: taken, इन: lord, ना man, न ननु अनेना: without sins.

Some enemy soldier is praising another in a beguiling manner. Our lives were not taken by this shining face. This is not certain. That is, he took our lives. Therefore the person who wants our lives to be taken by this enemy with superior strength, our Lord, is not at fault. This is not certain either. That is, he is at fault. This is **एकवर्ण नियमं** in the consonant **न**.

कङ्कः किं कोककेकाकी किं काकः केकिकोऽककम् ।
कोकः किकैककाकैकः कः केकाकाकुकाङ्ककम् ।।

(धर्मशर्माभ्युदयं -19.82) 91 एकाक्षरः

पदच्छेदः - कङ्कः किं कोककेकाकौ किं काककः केकिको अककम् ।
कोकः किकैककाक एकः कः कोकाकाकुकाङ्कम् ।।

कसेय ओक- कोकः Brahma's Heaven, कुः Earth, कं water, हे कोकः कुकैक जिन, आक, केकाकाकुको peacock, अङ्कः emblem, केकाकाकुकाङ्कः Kartikeya, कं शरीरं body, कङ्कः water fowl, कोकः Chakravaka bird, केकी swan, अकति कुटिलं गच्छति goes with a crooked gait, काकः crow.

Oh Jinendra, you are unequaled by any one in Heaven, Earth or water! Who can act in a crooked manner against steady Sushena, who is equal to Kartikeya in valour? Can water fowl move gracefully like Chakravaka birds and swans? Or can crows be like peacocks? This is एकवर्ण नियमं in the consonant क.

दाददो दुद्ददुद्दादी दादादो दूददीददोः ।
दुद्दादं दददे दुद्दे ददाददददोऽददः ।।

(शिशुपालवधं -19.114) 92 एकाक्षरः

पदच्छेदः - दाददो दुद्दुद्दादी दादादो दूददीददोः ।
दुद्दादं दददे दुद्दे ददाददो अददः ।।

दद दाने give presents, दाददः दानं ददाति gives presents, दुदु उपतापे, दुत् उपताप injury, दुद्दाः दुतं ददति those who injure, wicked men, तेषां दुतं ददति दुद्ददुद्दादी injure wicked men, दादादः दाः शुद्धि ददाति makes one pure, दूः परितापः distress, दूदा दूं ददाति दुष्टा wicked people, दीः क्षयः decrease, दादादः दीः ददत reduces, दूददीददो दुष्टभञ्जकभुनद्दत् causes hardship to wicked men, दद् दांने give presents, ददाः ददन्ते इति दातारः those who give presents, अददा न ददः, ददाददः ददानां अददाना च द्वयानामपि ददः who gives both to those who give and those who do not give presents, अदा अदन्ति those who eat men like Bakasura and Putana, अददः द्यति खण्डयति cuts to pieces those who eat men, दोः अवखण्डने, दुत्

ददातीति दुद्दः दुःखदः causes sorrow, दुद्दे शत्रौ to enemies, दुत् ददातीति दुद्दादं शस्त्रं a weapon, ददंदे ददौ gave.

Hari, the great benefactor, burns wicked people and those who are not charitable. He gives both to those who give and to those who do not. He purifies. He discharged an arrow called Duhkhadayi against the enemy, Sisupala. This is एकवर्ण नियमं in the consonant द. Three verb roots दुद् दाने, दो अवखण्डने, दद् दाने are employed. Mallinatha calls this एकाक्षरानुप्रास.

ततातितातोतिततुत्तितोतितोत्तैतितातीतिततोत्तितुत्तिः ।
तातोऽतितोऽतुत्त तु तत्ततोऽत्ता तुत्तोत्ततातितितर्तिं तु तोत्तुम् ।।

(हरविजयं -48.126) **93** एकाक्षरः

This is एकवर्ण नियमं in the consonant त.

रैरी रुरुररोरारु रुरुरोररिरूरत् ।
रुरौ ररे ररे रीररौ रुरुररं ररौ ।।

(कप्फिणाभ्युदयं -18.123) **94** एकाक्षरः

This is एकवर्ण नियमं in the consonant र.

ययायायाय्यया यूयं यो योऽयं येययैय याम् ।
ययुयायिययेयाय ययेऽयायाय याययुक् ।।

(देवीशतकं -22) **95** एकाक्षरः

पदच्छेदः - यया आयाय अयि अया यूयं यः यः अयं येयया एय याम् ।
ययुयायियया इयाय यये अयायाय या आययुक् ।।

अयि जनाः people, यया by Devi, यूयं you, आयाया आविर्भूय incarnated, अया by her, अं Vasudeva, यः यः अयं लोकंः यामेय यां ययुयायियया ययुभिः ऐश्वर्यैः याति गच्छति ययुयायी सूर्यः तस्य या गतिः path of the Sun, तया ययुयायिययया सूर्यमण्डलभेदिगत्या breaks Surya Mandala, gives Moksha, इयाय went, येयया अवश्यप्राप्यया certain to get, अन्यञ्च या अयायाय, यये अयो ज्ञानं तस्य आयः अयायः getting knowledge or Fate, अयनमायः प्राप्तिः future, अयायाय ज्ञानप्राप्तये getting knowledge, यये शिश्रिये, आययुक् आयेन युनक्ति combine with income, अयनं

आय: revenue, income, एय went.

Oh Devi! By your incarnation, people turn to the protection of Vishnu, who is your brother. You give your devotees access to the regions beyond the Sun, that is, salvation. That is certain. Alternately, people get knowledge, favourable income and good fortune or knowledge. This एकवर्ण नियमं in the consonant य is also quoted in Alamkarasarvasvam Page 63.

ततातत्तातितत्तेता तातततीतेतितातितुत् ।

तत्तत्तत्तातततितता ततेतातेतातातुता ।।

(पादुकासहस्रं -935) **96** एकाक्षर:

तदुक्तमाचार्यैः - तकारपठितिसूचितपादुकासंज्ञाक्षरान्तोऽयमेकाक्षर-श्लोक इति संप्रदाय इति । व्यञ्जनानामेवैकरूप्यं द्रष्टव्यम् । प्रति-योगिभेदेन प्राप्तिविस्तरयोः प्रतिपादनात् ततेतशब्दपौनरुक्त्यं नास्तौति द्रष्टव्यम् । कथितपदत्वदोषो दुष्करचित्रेषु नास्तीत्यलंकारिकाः ।।

पदच्छेद: - ततातत्ता अतितत्तेता तातति इतेतितातितुत् ।

तत्तत्तत्तातततितता तता इतातेततातुता ।।

तता spread, अतत्तां always going, अतितत्तेता surpassed Brahma, तत् Brahma, इता got, इता: प्राप्ता: got, ईतय: पीडा: difficulties, इतेतिता those who have difficulties, तत्तत्त्ता the nature of different objects, तति: पङ्क्ति: row, तता विस्तृता vast, आतता आगतवीणादिवाद्या with the sound of Vina music, इतातेन by the father of Manmatha, Vishnu, इता got, तातुता पादुका Paduka, तातति is like a father to us.

The itinerary of the Paduka is vast, exceeding that of Brahma in the ability to enjoy it and as a goal in life. It destroys evil. This munificence of the Paduka is available to all devotees. It showers melodies like the Vina. It has joined Vishnu, the father of Manmatha and is like a father to us. This एकाक्षर नियमं is in the consonant त.

यायायायायायायायायायायायायायायायाया ।

यायायायायायायाया यायायायायायायाया ।।

(पादुकासहस्रं -936) 97 एकाक्षर:

याशब्द एकः पर्याप्तः । सर्वविषयसमुच्चयश्लोकोऽयं महायमकः । अचामाकाराणां हलां यकाराणां चैकत्वात् एकस्वरचित्रमेकवर्णचित्रम् । द्विस्थानकं स्थानचित्रं । गोमूत्रिका-सर्वतोभद्र-कङ्कणबन्ध-मुरजबन्ध-पद्मबन्धादीनि, श्लोकानुलोमप्रतिलोमं गतिचित्रं, अर्धयमकपादचतुरावृत्ति-यमकपादार्धाष्टावृत्तियमकपादन्तयमकैकाक्षरद्वात्रिंशदावृत्तियमकानि च दृश्यन्त इति महायमकत्वम् । अर्थान्तरकथनं च तत् श्रोतुबुद्धिव्यामोहन-भयाच्चोपेक्षितम् ।।

पदच्छेद: - यायाया आय आयाय अयाय अयाय अयाय अयाय अयाया ।

यायाय आयायाय आयाया या या या या या या या या ।।

यायाया obtain wishes by the Paduka, या प्रापणे get, आय Vishnu's, या आयाय Paduka is to go to the place desired by Rama, या अयाय Paduka for revenue, good fortune, या अयाय Paduka is for knowledge, या अयाय Paduka is for wishes, या अयाय Paduka is for expelling enemies, अयाया getting Vishnu, या यायाय गमनाय Paduka is for walking, अयाया Paduka is for getting Vishnu, या आयायाय आगमनाय Paduka is for coming, या आयाया आयस्य समन्ताद्गतेः going everywhere, आया प्राप्तिः obtain.

The Paduka collects revenue. It ensures auspiciousness and wisdom for devotees. It kindles a yearning for the good things of life. It wipes out enemies. It is for the Lord's feet, to bring Him to aid us in reaching Paramatma. The entire Sloka is composed of a single letter या. The metre is विद्युन्माला वृत्तं. This एकाक्षर नियमं in the consonant य is also एकस्वर नियमं in आ, द्विस्थानकं स्थानचित्रं, गोमूत्रिका, सर्वतोभद्र, कङ्कण बन्ध, पद्म बन्धादीनि, श्लोकानुलोमप्रतिलोमंगतिचित्रं, अर्धयमकपादचतुरावृत्तियमकपादार्धाष्टावृत्तियमकपादतयमकै-काक्षरद्वात्रिंशदावृत्तियमकानि, महायमकत्वं.

नानानानानानानाना नानानानानानानाना ।

नानानानानानानाना नानानानानानानाना ।।

(यादवाभ्युदयं -6.96) **98** एकाक्षर:

पदच्छेद: पदविभागो वा - नाना नाना अनाना अनाना नानानाना नानानाना ।
नाना अनाना अनाना अनाना नानानाना अनानानाना ।।
नानान-अनानान-अन-अन ना नाना न अ: नाना ।
नाना नाना अनाना नाना नाना न अ: नाना ।।

अर्च्यं worthy of worship, नाना अनेकं अर्च्याद्भिन्नं what is different from many forms of worship, नाना भिन्नमेव is different, अनाना नियमेनार्च्यं worthy of worship ritually, अनाना does not become worthy of worship, नानानाना कैश्चिदर्च्यं कैश्चिदनर्च्यं some worthy of worship and some not, नानानाना तथैव व्यवस्थितं remaining like that, यत् नाना तत् अनाना अनर्च्यमपि भ्रान्त्या अर्च्यत्वेन गृह्णाति what is not worthy of worship becomes worthy due to delusion, यत् अनाना तत् नाना what is worthy of worship becomes unworthy, यत् नानाना पुरुषभेदेनार्च्यानर्च्यं what is worthy of worship is worshipped due to differences in individuals, अनानानाना त्विपरीतं the opposite of it.

नाना अनेकविधा: different methods, अना: बलवन्तपक्षा: the side of the powerful, अनाना: ततोऽन्ते दुर्बला: पक्षा: at the end the side of the weak, तान् उभयैन् आ समन्तात् नानयति भृशं गच्छति goes to them both abundantly, नानशब्दो ज्ञातृवाची the letters नान mean to know, अन विष्णुभक्त devotee of Vishnu, अना अमर्त्यो देव: God, नाना देवव्यतिरेक: opposite of God, नाना उभयं both, ना जगन्नेता नारायण: Narayana, न पुरुष man, न अना अनारायण: not Narayana,

न अ: रक्षक: not a protector, नानानान् नाना विनाभूता अनान् आनति: पूजा wasted worship, आ: इति कोपे said in anger, ना: अरक्षका: those who do not protect, अकारेण रक्षकवाचिना नसमास: the letter अ means protection in the compound word, नानान् आनतिरहित: without worship, आनाना अस्य विष्णो: Vishnu's, अन: श्वास: breath, अनसं अकौटिल्यं करोति does no crooked act, ना: शब्द: sound, नाना न अनेकरूपा न भवति does not have many shapes.

This Sloka is split in one way first by the author. Appayya Dikshita gives a different version. The first half of the verse is Nanda's speech. The entire Sloka is composed of a single letter ना. This एकाक्षर नियम in the

consonant य is also एकस्वर नियमं in आ, द्विस्थानकं स्थानचित्रं, गोमूत्रिका, सर्वतोभद्र, कङ्कण बन्ध, पद्म बन्धादीनि, श्लोकानुलोमप्रतिलोमंगतिचित्रं, अर्धयमकपादचतुरावृत्तियमकपादार्धाष्टावृत्तियमकपादतयमकैकाक्षरद्वात्रिंशदावृत्तियमकानि, महायमकत्वं.

This Govardhana Mountain is worthy of worship. Some are fit for worship and some are not. One who is not fit to be worshipped ritually does not become fit for worship. What is not worthy of worship becomes worthy due to delusion. What is worthy of worship is worshipped or not worshipped due to differences in individuals.

There are different methods for the powerful and for the weak. The fruit of worship of Narayana goes both to the powerful and to the weak. If Vishnu is not a protector, his worship is a waste. Sound does not have many shapes.

ककाकुकङ्केकाङ्केकिकोकैककुः ककः ।

अकुकौकः काककाक्कऋक्काकुकुककाङ्कुः ।।

(वाग्भटालङ्कार -4.12) **99** एकाक्षर:

पदच्छेद: - ककाकुकङ्कक एकाङ्क केकिकोक एककु: कक: ।

अकुकोक: काककाक्कऋक्काकुकुककाङ्क: ।।

कक: sea, wind, कं water, happiness, काकु sound, कङ्का water birds, कंकाकुकङ्का:. अङ्कं mark, sign, emblem, केकिन: peacocks, केका: Chakravaka birds, कु: Earth, अका not bad, कौकस , काकं water fowl, काककं assembly of water fowls, अक: mother, अकुकोक: काककाङ्क:. ऋच: verses in the Vedas, काक्का Vakrokti, कुक utterance, क: Brahma, अङ्कं lap, कु place.

In the Ocean live Kankas, water birds, which, together, make a pleasant sound. There are also Chakravakas and peacocks, which are recognised by their Keka, a peculiar sound made by them. In the clear Ocean is the living place of Vishnu, in whose lap is resplendent Lakshmi. Brahma is calling the crows to partake of the offering. This verse describing the Ocean is quoted from Neminirvana Mahakavya, in the context of abandoning Rajimati. This is एकव्यञ्जन in क.

भाभाभाभाभाभाभाभाभाभाभाभाभाभाभाभा ।

भाभाभाभाभाभाभाभाभाभाभाभाभाभाभाभा ।।

(यमकभारत -78) 100 एकाक्षर:

भाधातोरर्थबाहुल्यात् । भाशब्दः भ आ समन्तात् ।।

भाभा splendour of stars, भाभाभा splendour of the Moon, भाभाभाभा flash of lightning or Sun, भाभाभाभाभा splendour of the Sun, तान् आभान्ति अनयेति these splendours are in it, तादृशी आभा दीप्तिर्यतादस्येतादृश: षोडशभाशब्दार्थ: such splendour, भाभा Sky, भाभाभा Vayu, भाभाभाभा Agni which originates from wind, भाभाभाभाभा water, भाभाभाभाभाभा Earth, भाभाभाभाभाभाभा food, भाभाभाभाभाभाभाभा soul which originates from food.

Lord Vishnu possesses the lusters of the stars, Moon, lightning and Sun and others. The sky evolved first, from which the wind evolved next. From the wind came fire and from fire came water. Water produced the Earth from which plants sprouted and raised food. From life came the Atma.

Swami Ananda Tirtha, or Madhvacharya (**1250**), was the founder of the Madhva Sect. He propounded Vasishtadvaita philosophy. His Yamakabharatam, in 81 Slokas, is mostly in पदाद्यन्त यमकं. The first half of this Sloka is based on the normal meaning. The second half is based on Taittiriya Upanishad, where the evolution of the sky, wind, fire, water, Earth, plants, food and Atma is narrated. There are many interpretations given. The entire Sloka is composed of a single letter भा, which can be split as भ आ, भ आभ. This एकाक्षर नियमं in the consonant भा is also एकस्वर नियमं in आ, द्विस्थानकं स्थानचित्रं, गोमूत्रिका, सर्वतोभद्र,कङ्कण बन्ध, पद्म बन्धादीनि, श्लोकानुलोमप्रतिलोमंगतिचित्रं, अर्धयमकपादचतुरावृत्तियमकपादार्धाष्टावृत्तियमकपादतयमकै-काक्षरद्वात्रिंशदावृत्तियमकानि महायमकत्वं.

नानाननेन नाऽनेन नूनं नुन्नानि नो ननु ।

नोनान्ननीनि नानैनोननानि नु ननानि नुः ।।

(चित्रप्रपंच -1) 101 एकाक्षर:

कविनिष्ठव्युत्पत्तिविशेषोन्नायकत्वेन चमत्कारहेतोर्बन्धादि चित्रकाव्यस्य रसविशेषानाधायकत्वात् पृथक् त्वेन निबद्धस्यारंभे विघ्नविघातायकृतं मंगलं

श्रोतृशिक्षार्थमुपन्यस्यति नानेति एकाक्षरं श्लोकत्रयं ।।

नमतेर्डः प्रत्ययः विसर्गाद् यो नानुप्रासयमकादिविरोधिन इति संप्रदायः ।।

तदुक्तं ।

यमकश्लोकचित्रेषु दंत्यौष्टवबकारयोः ।

न भेदो नणयोश्चैव न नकारमकारयोः ।। 102

हलः परस्य चैकस्य व्यंजनस्य द्वयोरपि ।

न विशेषो विसर्गस्य भवेच्च सदसत्वयोरिति ।। 103

पदच्छेदः - नाना अननेन ना अनेन नूनं नुन्नानि नो ननुः ।

नोनान्ननीनि नानैनोननानि नु नना नि नुः ।।

अनेन by Mahesvara Panchanana, नाना many, आननेन faces, नो to us. नानेनसां many sins, अननानि जीवनानि beings, निनाना पापानीति यावत् sins, नूनं certainly, ननुन्नानि why are you throwing out, ननु a form of address, नोनं न ऊनं not high, अन्नं food, नोनान्ननीनि you give us food, नुः men, ननानि न विद्यते नो नमस्कारो येषु तानि to those who do not know how to perform Namaskara.

Oh Mahesvara with five faces! Why are you throwing us out though we have committed many sins? You provide us with food, even to those ignorant men who do not know how to pray to you. Visvesvara-2 (**1400**) begins his Chitraprapancha, which has his own Tika, with three एकाक्षर Slokas. This is एकवर्ण नियमं in the consonant न.

तौतातिततताततीतितंतुं तें तति तां तता ।

तात तत्तत्ततातीत ततो तितुतताऽतति ।।

(चित्रप्रपंच -2) 104 एकाक्षरः

तात Oh Isvara, ते तातितैः भाट्टैः your servants, तता extensive, ईतिः उपद्रवः difficulties, तंतुं अदृढत्वात् weak, तांतता ग्लानिः lassitude, अंतति वध्नाति kill, तान् तान् ततान् महतः पदार्थान् great objects, इतीत सरवज्ञत्वात् know all, तातो हेतो for that reason, अतितुतता अत्यंतप्रकाशत्वं shining very brightly, अतति गच्छति goes, तुरु स्तुति praise.

Oh Isvara! Your servants are weak and have many difficulties. You

remove their lassitude. You shine brightly. You know everything for which you are praised.

कैकाकिकां कि कुः काकिकेकाकाकुककांकके ।

काकैककेककौकोककोककोककांकके ।।

(चित्रप्रपंच -3) 105 एकाक्षरः

पदच्छेदः - कैकाकिकां कि कुः काकिक एकाक अकुककांकके ।

काकैककेक-कौकोक-कोककोक-ककांकके ।।

केकिनां केका the cry of the peacock, काकु वैलक्ष्य discordant, कको गर्ववानं proud, कको लक्षणे its sign, कक लौल्ये moving zigzag, काकसंबन्धिनी relating to crows, एकका रूपांतरा only one, ई Lakshmi, काकेककेकं केवलनीलरूपं only blue colour, कोको मेघा clouds, कस्य जलस्य of the water, ओको गृहं house, अकं दुःखं sorrow, कोकंते स्वीकुर्वति इति अककोका they accept, कोका चक्रवाका Chakravaka birds, ककांकं कंकानां Kankas, water-birds, कुः earth, कं water, एकाकिका बाहुल्याय very much, कैकाकिका water is everywhere, आंकि लक्षतेस्म we see.

This is a description of the rainy season. We see water everywhere. Only blue colour is seen. The cry of the peacocks, moving zigzag proudly, can be heard. Chakravaka and Kanka birds are there. It is a matter of sorrow for the crows.

कोकीकङ्कीकोककङ्ककाकौकोऽकुकाकिका ।

कोकाङ्ककाङ्काऽङ्कि का कुः काकुकेकाङ्ककेकिका ।।

(साहित्यरत्नाकर -6.31) 106 एकाक्षरः

केकी चक्रवाकी Chakravaka birds, कङ्की Kanki birds, ककाका जलकाका water crows, ओकः आश्रयभूता inhabited by, अकुका-किका कुकाः कुत्सितवायवः तत्कृतं अकं दुःखं तद्रास्तीति is not sorry for producing bad smelling air which means producing a pleasant smell, कोकाङ्ककाङ्का, कः सूर्यः Surya, ओः शम्भोः Siva's, कं शिरः head, कश्च उकश्च ताभ्यां of Surya and Siva, अङ्कं निर्गलितं gait, कं जलं water, अङ्कः चिह्नं sign, काकवः सोकभूत्यादिकृता ध्वनिविकाराः तैः sounds made

due to sorrow or fear, ताश्च केकाश्य अङ्का येषां ते केकिनो यस्याः सा काकुकेकाङ्ककेकिका they and others with Keka sound, का पृथिवी Earth, अङ्कि अगमि Sri Rama saw.

Rama saw the Earth inhabited by Chakravaka and Kanka birds along with water fowl, which were making sounds due to fear or sorrow. There was a pleasant smell.

न नाना नानिनोऽनेना नानाऽनेनान्नं नु नुः ।

नूनं नोनान्नॄननूनाननु नुन्नुन्ननून्निनीः ।।

(अलङ्कारकौस्तुभं -7.73) **107** एकाक्षरः

पदच्छेदः - न नाना न अनिनो अनेना नाना अनेन आननं ।

नूनं न ऊनान् नॄन् अनूनान् अनु नुन्नन् ननु उनुन्निनीः ।।

ना man, नाना न does not become God, अनिनः does not have a lord, नु Oh, अनेनाः does not know sin, अनेन by God, नाना many, अननं food, नूनमिति वितर्के supposition, doubt, ऊनान् न्यूनान् new, नॄन् men, अनूनान् , नुतं स्तुतं praised, ननु surely, निनीः led.

Man does not become God. God does not have a lord. He does not know sin. Many types of food and other articles required for sustenance are due to God. He is surely to be praised. He leads us to Svarga.

न नानान्नानि नूनं नो न ना नीनानना न नः ।

नानु नानेन नुन्नेना ननु नेनाननेन नौः ।।

(ईश्वरशतकं -35) **108** एकाक्षरः

अधुना इदानीं आद्य एकाक्षरः। इह शब्दपौनरुक्त्यभ्रान्तिर्भिन्नलिङ्गत्वान्न ग्राह्या । माघकाव्यकिरातार्जुनीयादिकाव्येषु बहुष्वपि पदार्थानां पौनरुक्त्यं दृश्यते तच्च पूर्वाचार्यैः समर्थितम् । यथा -"यमकश्लेषचित्राणां नातिपदक्षोदः कार्यैः" इति । अस्य कवेः क्वचित्पौनरुक्त्यादिचमत्कृतेः (?)। चित्रकाव्यस्यदुष्करत्वात् ।।

पदच्छेदः - न नाना अन्नानि नूनं नो न ना नीना आनना न नः ।

न अनु न अनेन नुन्न इना ननु न इनाननेन नौः ।।

नूनं certainly, नो to us, नानान्नानि different foods, न नीनाः not without a lord, अननाः those without life, अनाः प्राणाः lives, नानुना, अनेन for this reason, अनु unknown acts, अनु न भवति काक्का भवत्येवेत्यर्थः. ना man, न नः, ननु surely, इनाननेन by one with the face of a lord, a rich man, नेनाननः poor man, नौः boat.

Oh Devi! You surely give us different types of food, without which we are lifeless corpses. Even a poor man gets a boat to cross the sea to salvation.

काकिकाकाककङ्काङ्कां काकु केकिककेककाम् ।

काकुकैकाकिकोकौकः कौ कौ किंकैककाककाम् ।।

(चित्रबन्धरामायणं -1.36) 109 एकाक्षरः

काकिकाः काक्यः crows, काकाः पुंव्यक्तयः he-crows, कङ्काः Kankas water-birds, त एव अङ्काः चिह्नानि signs, यस्याः सा तथोक्ता तां काकिकाकाककङ्काङ्कां, केकिनां peacocks, केककाः केकविस्वराः harsh sound of Keka, ताटकायाः दुर्निमित्त-सूचनार्थमिति भावः this indicates Tataka's ill intention, के जले in water, अकु अकुत्सितं not contemptible, कायन्ति ध्वनन्ति काकुकाः make sounds, एकाकिनः सायंतालादौ स्त्रीव्यक्तिरहिताः ते च ते च कोकाश्च Koka birds alone without their females in the evening, ते एकाकिकोकाश्य काकुककैकाकिकोकाः , तेषामोकः स्थानं चक्रवाकनिवासभूतमित्यर्थः the habitat of Chakravaka birds, कौ कौ भूमौ भूमौ प्रतिदिनमित्यर्थः every day, किं कुत्सितः प्रचण्ट इति यावत् terrific, त चासौ कश्च वायुश्च किं कः, किं शब्दः कुत्सितपरः तेन एककं मुख्यं chief among them, अकं दुःखं distress, यस्यां सा किंकैककाककां, प्रचण्डवायुजनितप्राणिदुःखामित्यर्थः distress caused to living beings by a terrific gale, तादृशीं वनीं प्रतिबलौ they reached such a forest.

This is a description of the forest which Rama and Lakshmana entered with Visvamitra to guard Visvamitra's sacrifice. There were Kankas, water birds. Peacocks were making harsh Keka sounds. It was the habitat of Chakravaka birds. All of them were troubled by a terrific wind. Venkatesvara (1625) has composed seven Ekaksharis followed by 14

Dvyaksharis.in his book.

तते तातेऽतीततातेे तातततातेति तुत्ततिम् ।

ततोऽतत्त ततैतत्ते ततातत्मतिते ततः ।।

(चित्रबन्धरामायणं -2.49) 110 एकाक्षरः

तातें of Dasaratha, अतीतता मरणं death, अतीत प्रप्नोत got, अतत्त तत्तौ तत्ते नाट्यानुकरणशब्दविशेषः does not recognise dance steps and sound, तत् तथोक्त तस्मिन् ततातत्तातिते, ततं वीणावाद्यं sounds of Vina, तस्य अतत्ता अपूर्वावस्था तां अतीतं प्राप्तं reached such an unusual condition, तत् तथोक्तं तस्मिन् तस्मिन् अयोध्यानगरे in the city of Ayodhya, तातततातेतितुत्ततिं हे पितः हे पित इति व्यापारपरम्परा lamented "Oh father, oh father", तातः कृतवन् भरत इति शेषः Bharata made such sounds.

When Bharata received the news of King Dasaratha's death in Ayodhya, he lamented "Oh father, Oh father". He was unconscious of the sounds of Vina and of dance steps.

मोमामामामिमामाममामिमौ मा मममा मम ।

मा ममौ मा ममौ मा मे मामा माममुमामुमुत् ।।

(चित्रबन्धरामायणं -3.5) 111 एकाक्षरः

पदच्छेदः - मोमोमामां इमां आमां इमौ मा ममया मम ।

मा ममौ मा ममौ मा मे मा अमा मां अमुं आमुमुत् ।।

मा Lakshmi, उमा Parvati, तयोः अमा अपरिमाणा मा कान्तिः their endless brightness, इमां स्त्रियं such a woman, आमाम् अध्यगच्छं दृष्टवान् अहं I saw, इमौ Rama and Lakshmana, मामा माभूतां may not live, अस्यां नीराजो भवतां इत्यर्थः may their Niraja, offering, happen, मा मे ममया मनुतां बुद्धिः व्यज्यते इति शेषः my mind explains, तस्यां इति भावः, मे मम my, मा भाग्यं luck, ममौममौ अपरिमिता अपरिमिता excessive, सम्भ्रमवशाद् द्विरुक्तिः said twice due to agitation, मे मम अमा अलक्ष्मीः my bad luck, अमा माऽस्तु may not be, यस्याः प्राप्त्यालक्ष्मीरपि निवर्तत इत्यर्थः by obtaining whom even bad luck is averted, अत एव अमुं मां अमुमुत् नूतनसन्तोषः प्राप्नोतीति शेषः he experienced such a new happiness.

This is what the Rakshasa Viradha said to himself on seeing Sita. "I

have now seen such a woman who has the endless brilliance of Lakshmi and Parvati and by obtining whom even bad luck is averted. My mind is clear that my luck has changed. May I sacrifice Rama and Lakshmana"! Viradha experienced a new happiness.

शाशशेशाशुशाश्शाशे शशे शाशि शिशो शश ।

शशाशशं शशशश शाशाशा शशशो शिशि ।।

(चित्रबन्धरामायणं -4.50) **112** एकाक्षर:

शिशोशश बालशशकल्प: like a young hare, शश्यन्ते पोष्यन्ते nurtures, इति शाशशा: प्लवङ्गा: monkeys, तेषां ईश: lord, शाशशेश हे सुग्रीव Oh Sugriva, सुतगतौ शशेशं चन्द्रं अश्नातीति राहु: Rahu, राहुकल्प इत्यर्थ: like Rahu who swallows Chandra, आशुशास्ते शिक्षयतीत्याशुशा: राम: Rama, शशाश त्वयि विषये सहायार्थसुखं चकारेति सिद्धवत् कथनं emphassing that he was determined to kill, सुग्रीव विभीषकार्थं शशतेर्लिट्, तर्हीत: परं मया किं कर्तव्यमित्याशङ्क्याह शशीति त्वमिति शेष: Lakshmana clarifies the doubt what am I to do. For, this is the answer, आशासु दिक्षु on all sides, आशा इच्छतां wishing, शशाति प्राप्नोत्याशशश: सन् अशिं भुक्तिक्रियां eating, शृणाति हिनस्ति इत्यशीशि: भोजनरहित: सन् इत्यर्थ: without food, शं सुखेन शशशश शश सुतै: पलायस्व पलायस्व पलायस्व इति सम्भ्रमोदीरितमिति मन्तव्यं happily run away, run away, run away, शशयेत्यत्र शशतेर्यङन्तात् क्विप् प्रत्यय:, आशिसिरत्यत्र शृहिं हिंसायामित्यस्माद्धातो: क्विप् प्रत्यय:.

Lakshmana is telling Sugriva about Rama's resolve. "Oh Sugriva! You are the king of monkeys, which are like young hares. Rama is like Rahu, capable of devouring Chandra. In your matter, Rama has decided to kill you. He has stopped eating. If you have a doubt, "What should I do now", I suggest that you should run away in all directions along with your sons".

रिरारि लालालीलूलो लोलुलोलो लुलोऽररम् ।

लोलालिलालीलालीरो लीलोल्लालं ललौ लल: ।।

(चित्रबन्धरामायणं -5.4) **113** एकाक्षर:

पदविभाग: - रिरारि लालालिल्लूल: लोलुल: लोलुल: अररम् ।

लोलालिलालि इलालीरोलिल्लोल्लालं ललौ लल: ।।

रि: गति: movement, तां रातिआददातीति रिरा: gives, ते च ते अरयश्च प्राप्तशत्रव इत्यर्थ: those enemies who were encountered, तेषां लाला जिह्वाजलानि their saliva, तासां आशी: परम्परा flow, तस्या: लु: छेदनक्रिया cutting, लाला इति रिरारि लालालिलूल: भीत्युत्पादनेन शत्रु लालाच्छेदक इति भाव: he stopped the flow of saliva by instilling fear, लोलुलल: अभीक्ष्णं चञ्चलं लोलुललस्य द्विर्भावं संचलनं, अररं मित्रवर्गस्य कपाटकल्प इत्यर्थ: like a window formed by friends, लोलाश्च असौ अलिश्च लोलालि: चञ्चलभृङ्ग: flying bees, तद्वत् ललतीति लोलालिललि, ललतीति लल: moves, चलित: स हनूमान् लीलया लङ्घितवान् jumped as if in play, रलयोरभेदन्यायेन एकाक्षरीति बोद्धव्य: it is Ekakshari since र ल are identical.

This is a description of Hanuman when he crossed the sea. Hanuman stopped the flow of saliva in the mouths of his enemies by the excessive fear he caused in them. He moved like a flying bee and crossed the sea as if in play. It is Ekakshari since the letters र ल are identical in Chitra Kavya.

पूपोऽपि पूपपू: पाप पापपं पापाप: पिपा: ।
पिपा: पपौ पपौ पापं पापापापं पपौ पपौ ।।

(चित्रबन्धरामायणं -5.62) **114** एकाक्षर:

This is what Hanuman said after destroying Ravana's garden. The commentary is not available.

हाहा हह हह हुं हुं हुहि हहे हहि ।
हाहा ह ह हहाहाहं हहाहिह हहाहिहा: ।।

(चित्रबन्धरामायणं -6.67) **115** एकाक्षर:

This is what Ravana told Rama in the battle. The commentary is not available.

पपापपापपापपापपापपापपापपा
पपापपापपापपापपापपापपापपा ।
पपापपापपापपापपापपापपापपा
पपापपापपापपापपापपापपापपा ।।

(मन्दामरन्दचम्पू -5.14) **116** एकाक्षर:

The commentary is not available.

ककक्काकङ्काङ्काङ्का केकिकेकाकुका ककुप् ।

कौः कं कङ्ककोकैककाकं काककक्काकुकम् ।।

(काव्यकल्पलतावृत्ति -Page 86) 117 एकाक्षरः

पदच्छेदः - ककाककङ्कङ्का अङ्का केकिकाकुका ककुप् ।

कौः कं कङ्ककोक एककाकं काककक्काकुकम् ।।

कका लोलाः restless, काकङ्काः कं सुखं आकङ्कः आगमनं येषं ते सुखागमना coming happily, काङ्का clouds, अङ्को लक्ष्म resemblance, कक लौल्ये fickle, ककन्ते cawing, काङ्का जलभृतः in the lap of water, केकिनो केका sound of peacocks, कुका ग्राहिणी grasp, कौ कं water is on Earth, कङ्काकोका Kankakas, herons, and Kokas, a type of goose, काको रवो sound, काककक्काकुकं cawing and wailing, आककं कुटिलगामी move in a zigzag manner, ककुप् वर्तते is there.

This is a description of the rainy season. Clouds which bring happiness are the harbinger of the rainy season. Kankakas and Kokas, herons and geese, which live in water, are making their separate sounds of cawing and wailing and are moving in a zigzag pattern. Peacocks are making the Keka sound. There is water on Earth.

ररोररेररुरुरोरुरूरुरुरुरोऽररे ।

रे रेऽरारेरारररेरारेरारिरिरारिरा ।।

(लक्ष्मीसहस्त्रं -22.31) 118 एकाक्षरः

पदच्छेदः - ररोः अरेः अरुरुरोः उरूरुः उः उरोऽररे ।

रे रे अर आरेरा आर ररेरा अरेरारिः इरारिरा ।।

र wealth, अर without wealth, आरेरा makes the enemy assembly tremble, ररेरा gives wealth, अरेरारिः by whom the enemy is made to run away, ईरते flees, इरा पृथ्वी Earth, इरारिरा who possesses the glory of the Earth, उरु पीन round, उरूरु who has round thighs, उ Lakshmi, अरु व्रण wound, अरुरु who is great with a wound, रुरु Ruru deer, अररे कपाट fold of a door, उरोऽररे fold of a door in the chest, आर has reached.

Oh poor man! Lakshmi creates consternation in the assembly of the

enemy. She makes the enemy run away. She bestows boons. She has all the glory which can be attained on the Earth. She has round thighs. She has a big chest. She lies on the chest of Sri Rama, the enemy of the wounded deer Maricha and enjoys there.

मा मा मम ममेऽमामा मामोऽमीमाममेऽममे ।

मामा मेऽमी ममेऽमामा मा ममोमममामि मे ।।

(लक्ष्मीसहस्रं -22.32) 119 एकाक्षर:

मा जननी mother, मा महालक्ष्मी Mahalakshmi, म poison, ममे संसारे in this worldly existence like poison, अमाया हितज्ञा know what is good, मामः प्रभवा have the luster, आममे प्रतिपादिता bestower, अमामः सहचारी associate, ममे चन्द्रप्रभा brilliance of the Moon, ममोमक् म म उमुक् ब्रह्मा, शिव, उमा च Brahma, Siva and Parvati, मा अमामि I will never go.

Oh Mother, Mahalakshmi! You have the brilliance of the Moon. You know what is good in this malevolent worldly existence. You gave the Vedas. My friends and relations are not good men. I will never desert you to worship Brahma or Siva or Devi.

द्विवर्ण नियमं द्व्यक्षरो वा

Compared with एकवर्ण नियमं, this variety of **वर्ण नियमं** with only two consonants is more common. The number of **द्व्यक्षर** found in various classics are as follows: Kiratarjuniyam 1; Sisupalavadham 10; Haravijayam 80; Devisatakam 4; Kapphinabhyudayam 19; Yadavabhyudayam 15; Chitra Prapancham 5; Chitrabandha Ramayanam 14; Isvarasatakam 10; Lakshmi-sahasram 4 . It is composed mostly in **अनुष्टुभ्** metre but it is also composed in diverse other metres including **स्रग्धारा** which has 21 letters in each line. Many **द्व्यक्षर** are also **स्थान नियमं**.

The letters which have been combined in 117 permutations are as follows. **क** with न, द, य, र, ल, व, श, स. **ग** with न, र. **घ** with न. **च** with र. **ज** with न, य, र. **ण** with र. **त** with न, प, म, य, र, व, श, स. **द** with न, भ, म, य, ल, श. **ध** with न, य, र. **न** with भ, म, य, ल, व, श, स. **प** with र, स. **भ** with य, र, व, स. **म** with य, र, स. **य** with ल, व, श, स. **र** with ल,

व, श, स, ह. **ल** with व, स. **व** with श, स. **श** with स.

चारचुञ्चुश्चिरारेचो चञ्चच्चीररुचा रुचः ।
चचार रुचिरश्चारु चारैराचारचञ्चुरः ।।

(किरातार्जुनीयं -15.38) 120 द्व्यक्षरः

चारैः गति विशेषैः special ways of walking, चुञ्चुः वित्तः one who knows, आरेचयति रिक्तीकरोति renders destitute, चञ्चतः चलतः moving, चीररुचा चीरस्य रुचा by the splendour of the dress, रुचः सोभमानः shining, रुचिरः सुन्दरः handsome, चारैः चक्रादिबन्धैः गतिविशेषैः by special movements like Chakra Bandha, आचारस्य युद्धव्यवहारस्य relating to battle, चञ्चुरः भृशमाचरितः स मुनिः the Muni who had practised Tapas considerably, चचार started to roam.

The formidable ascetic, reputed for his stride, shining in his fluttering bark robes, who could repel the enemy for a long time, and who was well versed in the conduct of battle, started to pace majestically in special ways like Chakra Bandha. This is द्विवर्ण नियमं in the consonants च and र.

सूरिः सुरासुरासारिसारः सारससारसाः ।
ससार सरसीः सीरी ससूरुः स सुरारसी ।।

(काव्यादर्श -3.94) 121 द्व्यक्षरः

सूरिः विद्वान् learned man, आसरति आस्कन्दति attacks, सारः बलं strength, सुरारसी loves wine, ससूरुः with a beautiful waist, सीरी Balarama, सारस आरसेन आरसितेन सह वर्तमाना warbling, सारसा with Sarasa birds, सरांसि pilgrim Tirthas, ससार went.

Balarama, the wielder of the plough, who can display his might to learned men, Gods and Danavas, who is an admirer of intoxicated women with big thighs, went to the lake with warbling Sarasa birds. This Sloka is an illustration of द्विवर्ण नियमं in the consonants स and र.

गङ्गोरगगुरूग्राङ्गगौरगोगुरुरुग्रगुः ।
रागगागारिगरैरङ्गैरग्रेऽङ्गं गरुगीरगात् ।।

(धर्मशर्माभ्युदयं -19.54) 122 द्व्यक्षरः

उरगगुरु उग्राङ्गं angry limbs of war, गौरा white, गुरु: Brihaspati, उग्रगु: sharp arrows, अग्र अङ्गं राजानं kingdom, अगारं house, रागागारं राग एव अगारंविद्यते, या रागपर्वत: or Raga Mountain, अरय: enemies, गर: poison, गुरुगी: loud sound.

Senapati, the commander of the army, was like the River Ganga or Sesha and white like Siva's body. His speech was like Brihaspati's,. His arrows were very sharp and his voice was very loud. He moved with chariots, elephants, horses and foot-soldiers, which were like poison, to fight with the King of Anga. The enemy whom he wanted to destroy was like Raga Mountain.

भूराभिर्भारिभिर्भीरैर्भूभारैरभिरेभिरे ।

भेरीरेभिभिरभ्राभैरभीरुभीरुभिरिभैरिभा: ।।

(शिशुपालवधं -19.66) 123 द्व्यक्षर:

भूरिभ: many, भारिभि: heavy items like banners, भीरै: भियं रन्तीति तै: produce fear, रा दाने, भूभारै: heavy weight because of their huge bodies, भेरीरेभिभि: भेर्य इव रेभन्ते ध्वनन्तीति making sound like kettle drums, अभ्राभै: मेचकै: dark coloured, अभीरुभि: without fear, इभै: elephants, अभिरेभिरे अभियुक्ता: were used.

The enemy elephants were carrying the heavy weight of banners and howdas for fighting and were pressing the Earth with their weight. They were dark coloured. They were employed for fighting. They induced fear.

नीलेनानालनलिननिलीनोल्ललनालिना ।

ललनालालनेनालं लीलालोलेन लालिना ।।

(शिशुपालवधं -19.84) 124 द्व्यक्षर:

अनालं without stalk, नलिन lotus, निलीना who have come, उल्ललना: moving here and there, अलिना by bees, ललनानां women, लालनेन attract, अलं much, लीलालोलेन by sport, लालिना भक्तानां लालयति pleases his devotees.

He is dark like moving bees sitting on a lotus without a stalk. He indulges in sport, attracts women and pleases his devotees.

विभावी विभवी भाभ्रो विभाभावी विवो विभी: ।

भवाभिभावी भावावो भवाभावो भुवो विभुः ।।

(शिशुपालवधं -19.86) 125 द्व्यक्षरः

विभावी mighty, विभवी wealthy, भाभः आभेवाभा यस्य सः shines like a star, विभाभावी विभां भावयति सम्पादयति obtains special radiance, विवः विना वाति गच्छति goes about on a bird Garuda, विभीः without fear, भवाभिभावी भवं अभिभावति frees his devotees from the coils of worldly existence, भावावः भावान् जन्तून् अवतीति protects all living beings, भुवो विभुः Lord of the Earth.

That person Sri Krishna is resplendent, shining like the stars. He is wealthy and fearless. He is the lord of the Earth. He moves on a bird, rides Garuda. He prevents his devotees from suffering troubles in this world and frees them from sorrow. He protects all living beings.

प्रापे रूपी पुराऽरेपाः परिपूरी परः परैः ।

रोपैरपारैरुपरि पुपूरेऽपि पुरोऽपरैः ।।

(शिशुपालवधं -19.94) 126 द्व्यक्षरः

पुरा in former times, रूपी assuming different forms like a fish or tortoise or boar, अरेपाः निष्पापः without sin, परिपूरी gives boons to devotees, परः परमपुरुषः Lord Sri Krishna, फरैः प्रापे reached the enemies, अपरैः enemies, अपारैः vast, रोपैः arrows, पुरो in front, उपरि above, पुपूरे पूरितः filled.

Sri Krishna had enemies in former times in the Avatars of Matsya, Kurma and Varaha. He fulfilled the desires of his devotees. In this battle, some enemies came near Sri Krishna and stopped him. Others covered him with arrows.

लोकालोकी कलोऽकल्ककेलिलोऽलिकुलालकः ।

कालोऽकलोऽकलिः काले कोलकेलिकिलः किल ।।

(शिशुपालवधं -19.98) 127 द्व्यक्षरः

लोकालोकी sees all the three worlds, कलो sweet of speech, कल्कः पापे दम्भे sin or fraud, अकल्ककलिलः कलिलो न भवतीति he has no sin, अलिकुलालकः blue faced, कालो blue colour, अकलः has no Kala, whole, अकलिः without quarrels, काले प्रलयसमये at the time of Pralaya, कोलकेल्या sporting as a boar,

किलति क्रीडति plays, किल घलु surely.

Sri Krishna could see the three worlds simultaneously. He had black hair like a swarm of bees. He is dark in colour. He is sweet of speech and smiles beautifully. He is not quarrelsome. He sported as a boar at the time of Pralaya.

वररोऽविवरो वैरिविवारी वारिरारवः ।

विववार वरो वैरं वीरो रविरिवौर्वरः ।।

(शिशुपालवधं -19.100) 128 द्यक्षरः

वररो वरान् राति ददाति gives boons, अविवरो without a hole, वैरिविवारी repulses enemies, वारिरारवः वारीणि राति तस्य आरवो the sound of elephants which were presented, वरः best, वीरः brave man, और्वरः पृथ्वीभवः on the Earth, वैरं enemies, रविरिव like the Sun, विववार killed.

Krishna grants boons. He is sinless. He roars like elephants, stops and kills enemies. He is the best warrior. He is like a Sun on the Earth.

राजराजी रुरोजाजेरजिरेऽजरोऽरजाः ।

रेजारिजूरजोर्जार्जी रराजर्जुरजर्जरः ।।

(शिशुपालवधं -19.102) 129 द्यक्षरः

अजः has no beginning, अजरः has no old age and so has no end, अरजः free from Rajo Guna, रैजाः तेजिष्ठाः shining, रेजारिरूजूरं रेजाः अरयश्च जूरो हिंसनं तेन जातं troubled by enemies, ऊर्जं strength, अर्जयति procures, अजर्जरो strong, आजेरजिरे on the battle-field, रराज दिदीपे shone.

Krishna has no beginning and no end. He is free from Rajo Guna. He shines by killing enemies in battle. He has adequate strength to torture enemies. He is powerful.

क्रूरारिकारि कोरेककारकः कारिकाकरः ।

कोरकाकारकरकः करीरः कर्करोऽर्करुक् ।।

(शिशुपालवधं -19.104) 130 द्यक्षरः

क्रूरारिकारि क्रूरान् अरीन् किरति विक्षिपति scatters cruel enemies, कोः of the Earth, एककारकः sole cause, कारिकाकरः कारिका यातनाः करोति makes vehicles,

कोरकाकर: makes actions, कोरकाकाकारकरक: कोरकाकरौ करौ यसेय स: कमलमुकुलरमणीयपाणि: hands charming like a lotus bud, करीर: करिण: ईरयति क्षिपति destroys elephants, कर्करी रणकर्कश: rough due to war, अर्करुक् shines like the Sun.

Krishna sends cruel enemies far away. He keeps the Earth together. He is strong in battle and makes elephants run away. He has hands like lotus buds. He shines like the Sun.

दारी दरदरिद्रोऽरिदारूदारोऽद्रिदूरदः ।

दूरादरौद्रोऽददरद्रोदोरुद्दारुरादरी ।।

(शिशुपालवधं -19.106) **131** द्व्यक्षर:

दारी with many wives, दरदरिद्र: poor in fear, अरिदारु उदार: munificent, अद्रिदूरद: unbreakable like a mountain, अरौद्र: not terrific, रोदोरुत् रोदसीं रुणद्धि pervades everywhere, दारु: giver, आदरी respects noble paths, स Hari, अरिदारु the enemies are logs of wood, दूरात् from a distance, अददरत् chopped.

Krishna has many wives. He is fearless, charitable, charming and noble. He is adamantine like a mountain. He is Visvarupa. He chopped the enemies as though they were logs of wood.

शूरः शौरिरशिशिरैराशाशैराशु राशिशः ।

शरारुः श्रीशरीरेशः शुशूरेऽरिशिरः शरैः ।।

(शिशुपालवधं -19.108) **132** द्व्यक्षर:

शरारु: दुष्टघातक: kills wicked men, श्रीशरीरेश: husband of Lakshmi, शूरो brave, शौरि: Krishna, अशिशिरै: sharp, अशाशौ spreads in all directions, शरै: arrows, अरिशिर: heads of enemies, राशिश: groups, आशु quickly, शुशूरे killed.

Krishna oppresses wicked people. He is Lord of Lakshmi. He is a brave warrior who cuts off the heads of multitudes of enemies with sharp arrows, which covered all directions.

सालांसः सलिलोल्लोललोलासिः सूल्लसोंऽसलः ।

लीलालसं ललासासौ सासोऽसल्लालसासुलूः ।।

(हरविजयं -43.19) 133 द्व्यक्षर:

लीलालसं tired from play, ललास played, सालांस: shoulder as huge as Sala tree, सलिलील्लोला upheaval of water in the form of waves, सूल्लास सुष्टुल्लसतीति very pleased, अंसलो strong, सास: with courage, प्रासेन with the bow, असती blamed, लालसा desire, असल्लालसा असूंल्लूनात enemies ready to kill.

After taking rest, this Gana started playfully. He was smiling and very pleased. He had shoulders as broad as Sala trees. He had a sword waving about like sea waves. He took the lives of enemies, who had a foolish wish to lose their lives. Ratnakara has composed 80 Dvyaksharas in 43, 46 and 48 Sargas of Haravijayam. Only those with commentaries by Rajanaka Alaka (1050), which stops at Sloka 67 of Sarga 46, are given here.

विवेश विश्वशावेश: शशीव शिवशैशव: ।

शैव: शवांशाशावेशिशिवावंशं वशी विशाम् ।।

(हरविजयं -43.33) 134 द्व्यक्षर:

शैव: son of Siva, विश्वेषां समग्राणां all, शावानां children, ईश अधिदेवता presiding deity, शैशवं childhood, अंशा portions, आशा hope, आवेशिन: filled, शिवावंशा: groups of jackals, विशां in the midst of men, वशी जितेन्द्रिय: a man in control of his senses.

Kumara,* son of Siva, who had conquered his senses and who is the lord of all children, entered the battle-field. Packs of jackals were in the battle-field desirous of eating portions of fetid corpses.

शशिकेशांशकोऽशोककौशिकीके शिशु: शुकी ।

शं शशाकैकशोऽशूककेकीशाकाशकौशिक: ।।

(हरविजयं -43.41) 135 द्व्यक्षर:

शशिकेशस्य Siva's, अंशक: son, अशोका very pleased Gauri, शिशु child, कौशिक: शक्र: Indra, शुकी क्रीडाशुकभृत् carrying a tame parrot, शूका pity, शं happily, शशाक ordered, एकश: प्रत्येकं each and everyone, अशूक: दुर्दान्त: difficult to conquer, केकीश lord of the great peacock, काश roaming everywhere.

Kumara, son of Siva, ordered that each and everyone of the enemy was to be killed joyously without pity. The great peacock was roaming everywhere. Siva and Gauri were happy. Kumara was playful like a child.

शूरीशशिशुराशाश्रीरश्रीरोरांशुरररौ ।

शशीराशी शरैः शारा रेशिशीररिशः शशन् ।।

(हरविजयं -43.45) **136** द्व्यक्षरः

शूरी victorious, अश्रीरोरांशुः अश्रिया रोरा दरिद्रा अंशवो यस्य सः one who is poor and bereft of good fortune, शशीरो शशिनं ईरयति Rahu, आश्नाति eats, शशीराशी kills Rahu, रोशिनः Simhikas, रेशिशी रोशिनान् शृणाति kills Simhikas, अरिशः प्रति रिपुं each enemy, शशत्रा going fast.

Kumara killed the wretched Rahu and the Simhikas. He moved fast against the enemy.

केकीरकोऽकुकाराकः करकाकारकारिरुक् ।

कैराकेकरकैराकोररोकैरुरुकोरुकैः ।।

(हरविजयं -43.53) **137** द्व्यक्षरः

केकी peacock, ईरकः rider, अकुरकारः नास्ति कुत्सिता कारा without being bound hard, अकतीति वा, करका series of thunderbolts, कारकः Indra, तस्य अरयः Daityas, रुक् दीप्ती brilliance, कैः आकेकरकैः with eyes closed due to fear, अरोकैः निष्प्रभैः without glory, कं head, ऊरू thighs.

Kumara, rider of a peacock, was not confined. Daityas, the enemies of Indra who rains food, who had huge heads and broad thighs, had their eyes closed in fear.

रेणुरोरोरुणार्णोररणारणिरणूरणैः ।

रराणैणारिणा रीणा रणोरं रीरणारिणा ।।

(हरविजयं -43.59) **138** द्व्यक्षरः

सा Devi, एणारिणा lion, the enemy of deer, रणोरं battle-field, रीणा broke, रराण roared like a lion, प्रमापणं torture, पणः मूल्यं capital, भटा soldiers, आपणः निषद्या objects for sale, रेणुना by dust, रोरौ speed, ऊरु thigh, रणो sound,

आरणि: cause, अणव: lives, उरणै: हिंसाभि: trouble, torture, री: श्लेषो मैत्री friendship, तामीरयन्ति break them, रीरणा Danavas.

Due to the great velocity of her movement, Devi Bhagavati appeared to have a flat thigh. Helped by her lion she broke the battle-field. She roared like a lion. Her lion too roared. She tortured the soldiers, who were like objects for sale. She took the lives of Danavas.

साशीः सशंसा शिशुसूः साशसाशु शशीशशित् ।
शशासाशासु सेशासु सांशुः शं शशशाशिसूः ।।

(हरविजयं -43.75) 139 द्व्यक्षर:

सा Chandi, सेशासु with Lokapalas, आशासु directions, शं happily, सशंसा with praise, शिशुशू: loved by people, साशा desirous of victory, साशसा leads those desiring victory, आशु quickly, शशीश Siva, शीयते goes to, शशीशशित् goes to Siva, सांशु: shining, शशान् hares, शशति moves fast, शशशाशी lion, सुवति प्रेरयति encouraged.

Chandi dispersed the Pramathas in all directions. She is shining . She is praised. She is brave. She loves people. She rides a lion. She led the Gods to a quick victory. Since the letters श स are interchangeable in Chitra Kavya, this Sloka is एकाक्षरी. .Ratnakara terms it द्व्यक्षर:.

सायासासु ससेयासु सायसासु यियासु सत् ।
सासिः सासूययेयासु सेयायासुसुसूः सुयुत् ।।

(हरविजयं -43.90) 140 द्व्यक्षर:

सायासा: with hindrances, यियासु went, सेय: अवसादन: with, सहायसै: नाराचै: with arrows, सासूया: with jealousy, येया यातव्या have to go, सेयायासुसुसू: असून्सुष्टु सुवति परेषां प्रेरयति या सा she takes lives easily and encourages others to do so, सासि: with sword.

Chandi entered the army with arrows to bring adversity to the enemy. The noise in the maelstrom of the battle-field could not be prevented. Chandi killed sinners with arrows which she loved. She had a sword. She was a paragon of a warrior. Worship was her territory, Good men worshipped her.

जयजायुयुजा युञ्जिज्यायो योज्यज्ययेज्यया ।

याज्यया युयुजे येयेऽजेयया याजजायया ।।

(हरविजयं -43.98) 141 द्व्यक्षर:

याज: Siva, जायया with his wife Chandi, युयुजे fought, जायुं medicine, जयजायुयुजा जये जायुं युनक्ति yoked to the medicine of victory, ज्यायोभि: best, याज्या ज्यया by the bow-string, इज्यया by Yaga, अजेयया unconquerable.

Hara's wife Chandi went and fought with the enemy. Fighting was like a sacrifice to her. She treated victory as a medicine. She was unconquerable.

तारोत्तारतरी तीरतरुतारीतिरुत्तरा ।

तीरितारातिरातोरु तरतारातिरुत्तिर: ।।

(हरविजयं -43.107) 142 द्व्यक्षर:

तार: अस्मान् मुमुक्षव: शूराश्चेति भवसमुद्र: our soldiers going to Heaven, तदुत्तारे तरी सूक्ष्म: प्लव: crossing it by a small boat, तीरतरुभि: तस्यन्ति diminishes like the trees on the banks, तसु उपक्षये decrease, waste, ईति: pest, उत्तरा उद्गतवेगा very fast, अरातिभी रातो made the enemies afraid, उरुतरस्तार: प्लवनं swimming, तीरित: समाप्त: ended, एकान्तर one degree lower.

Vaishnavi was the means, the small boat, to cross an expanse of water, to take the warriors to salvation. She killed the enemies with great speed, as the boat ride was over. Ratnakara calls this Sloka एकान्तरितद्व्यक्षर: where the two letters त and र are used alternately.

जानुजेनानुजननी जानानाजजनैजनम् ।

निजाजिनेनानिजजौ जनानूनानजीजनत् ।।

(हरविजयं -43.111) 143 द्व्यक्षर:

अनिजा: enemies, जानुजेन swiftly, जनानूनान् with little strength, अजीजतन जनयामास produced, अनुजननी step-mother as she has pity for all, जननी mother, अजस्य of people, एजनं tremble, जानाना know, निजेन आनिजेन चर्मणा with own skin.

Vaishnavi was wearing a deer skin. She is the mother as she takes pity on all living beings. To the enemy, she was like a dark black night. With great speed, she conquered the enemy, who had little strength. She made the enemy tremble with fear like a cow.

रलीलोलारिरल्लाली लीलालूरैरिरल्लला: ।

रोलोल्लोलैरलैलीरुररोरोररीरलम् ।।

(हरविजयं -43.120**)** **144** व्यक्षर:

रल्ला deer, आलीरलं very much, ऐरि: cut, रलीला immersed in battle, लीलासु: लीलया लुनाति cuts as in play, रोलस्य उल्लोलै: upheavals in battle, लला: gracefully, अराला: ईल्य: daggers.

Aindri had a small sword. Her enemies were running away like beasts. She killed them. She was fond of fighting, treating it as if it was a learned assembly.

लालितैलीलतालाता लीलाललिततातता ।

तालोत्ताला तिलतुलालोलितालुलितालिता ।।

(हरविजयं -43.136**)** **145** व्यक्षर:

रेफलकारडकाराणामेकत्वस्मरणादेवमुक्तम् ।।

लालितं विद्युतमेलीलतैवालातमुल्मुकं यया वारुण्या tender, pleasant like एलीलता cardamom creeper, आलातं उल्मुल्कं firebrand, यया by Varuni, एली dagger, लीलाभि: ललितता रम्यत्वं made joyful by her actions, तता extended, ताल palm tree, करताल claps, तालतरुवदा like a palm tree, उत्ताला उद्भटा eminent, तिलतुला तिलवत्तुलिता विलोडिता raised a little, आलुलिता moving to and fro, अलिता अरिता fighting.

Varuni had a small sword called Kripanika. She was taller than a palm tree. She was shining as though a cardamom creeper was a firebrand. She spread entertainment. She treated the enemy as of little consequence like Tila, gingelly, seeds. In this Sloka in व्यक्षर:, the congruence of the letters र, ल, ड is to be noted.

लीलायायियययूल्लोलयेयया लायलोलया ।

लायिलोलूययालीय लुलायायिलयं यये ।।

(हरविजयं -43.148) 146 द्यक्षर:

लीलायायिभि: playfully, ययुभि: horses, अल्लोला tumult, येया अभिगम्या going, लाय आदानमर्धाद्रिपूर्णा filling half the hill, लोलया with desire, लय: ग्रहणं grasping, लोलूया रिपुविषया लवनेच्छा यस्यास्तया she who had desire for grace in the context of the enemy.

There was the noise of horses moving happily. The enemy was filling half the hill. Vainayaki was desirous of taking the enemy in the manner the Sun or Moon is swallowed in an eclipse.

सा ररास सरारासा साराराससरारसा ।

साररा ससरारासासारा राससरा रसा ।।

(हरविजयं -43.155) 147 द्यक्षर:

समुद्रयमकप्रतिलोमानुलोमगोमूत्रिकमुरजस्वस्तिकशक्त्यादिबन्धाः । द्यक्षरः ।।

सा Varahi, ररास roared, रारासा very luminous, सारस्य of the army, आरं coming, अस्यन्ति hits, सरा approaching, अरसा नीरागा colourless, without passion, साररा with the fighting, ससर सह सरै: with foot soldiers, आरं enemy group, आसानां प्रासानां by sprinkling, आसारो swiftly rains on the enemy, राससरा roared, रसा Earth, as it supports all.

Varahi was shining. She roared loudly. The enemy army had soldiers on foot. She rained arrows on them. She was breaking the burgeoning ranks dispassionately. She was like the Earth, due to her ability to bear everything. This verse is द्यक्षर, समुद्र यमकं, प्रतिलोमानुलोमं, गोमूत्रिका बन्धः, मुरज बन्धः, स्वस्तिका बन्धः, शक्ति बन्धश्च.

नानेनानिलल्लोलेन लीलोल्लोलेन लोलिना ।

नुन्नानूनानलेनैलीलूनाननानलेन नो ।।

(हरविजयं -43.176) 148 द्यक्षर:

अनिलवल्लोलेन wavering like the wind, लीलोल्लोल लीला एव उल्लोला वीचय: यस्य his play was wind, लोली rules over others, अनुनानलेन by his fire, एल्या by a

cardamom, लूनाति plucks the faces of enemies easily like blades of grass, नलानि a type of grass.

Meghanila's sport was to make others run in the fray. He plucked the faces of enemies nonchalantly as if they were cardamom seeds or insignificant blades of grass. His play was like gusts of wind blowing over fire.

वायवीयाय वायव्ययुयाय्यव्ययाय यः ।

व्येयो वयोव्ययायैव ययावयवी युवा ।।

(हरविजयं -43.182) 149 व्यक्षर:

वायवीयाय concerning wind, वयोव्ययाय destruction of the body, यो Asura, ययौ went, वयसा by the body, अयाव्यै: अकुत्सिता: blameless, ययुभि: horses, याति goes, अव्ययाय निष्प्रतिबन्धाय without hindrance, व्येयो विशेषण एय:, अवयवी famous limbs.

The Daitya, Meghanila, had famous limbs. He had immense riches. Without hindrance he proceeded to kill the enemy swiftly like the wind.

मदमेदोदुदुद्दामदामामोदमुदं ददत् ।

ममादिमददो दुद्दमदमोददीदमत् ।।

(हरविजयं -43.196) 150 व्यक्षर:

मदमेदोदुत् kills those fat with pride, उद्दाम unfettered, दाम्र आमोद joy, glad, मुदं joy, ममादि: ego, अदम: निरुपशम: without abatement, अदत् ate them.

Virabhadra has no equal. He destroys ego. He kills those who are proud. He swallows others.

संसारारिः ससारोरुः स सूरिरसिसाररुत् ।

ससारौरससीरीरां ससिरं राससूररम् ।।

(हरविजयं -43.214) 151 व्यक्षर:

स Sambhu, औरसस्य son's, Kumara's, सीरिण: ploughmen, ससार supported, संसारारि: destroyer of worldly ills, ससार with exaltation, ऊरु: thigh, सूरि: learned man, असे: सारेण रुणद्धि kills with the strength of his sword, ससिरं filled his throat, राससी: roared like a lion.

Sambhu is very learned. He has beautiful thighs. He destroys worldly ills. He supports Kumara's ploughmen. He kills with the strength of his sword. He filled the veins of his throat and roared loudly.

शिशुना शशिनानंशुनाशोऽनूनो निशोऽनिशम् ।

नाशाननानि नानांशो नेशानो नानशे शनैः ॥

(हरविजयं -43.220) 152 द्व्यक्षर:

शिशुना by the boy, शशिना by the Moon, नास्ति अंशुनाशो does not lose radiance, निशो night, अनून: entire, नानांशो different incarnations, ना men.

Isana is courageous and vigorous. He has taken many Avataras on the Earth. The first quarter Moon covered all directions, as though night was there once again.

तैः शातिताशोऽतीताशीः शिशुशीतांशुताततः ।

तोत्तेशिताशिताशातैः शतशोऽतुत्त ताः शितैः ॥

(हरविजयं -43.224) 153 द्व्यक्षर:

ईशिता Vibhu, ता enemy army with flags, शतश: in hundreds, शरै: अतुत्त killed with arrows, शातिताश: destroyed the hopes, अतीताशीराशा without hope for life, शिशु: child, शीतांशु: Moon, आतत: व्याप्त: spread, तोत्ता inflicts pain on the enemy, अशिता enjoyer of the fruit of sacrifices, शितै: तीक्ष्णै: sharp.

Isana is the Yajamana, the person who derives the benefit, of Yagna, sacrifice. His cherished desire was to kill the enemy. His sharp arrows were flying in all directions. He pierced Andhakasura's army in hundreds of places with his arrows.

मयमायामयायाममायी मममयोऽयमः ।

येयोऽमायमियायामुममेययमयोमया ॥

(हरविजयं -43.230) 154 द्व्यक्षर:

अमु Vajrabahu, अमायं the magic of the Daitya Maya was the disease, इयाय went, आमय: disease, आयामं extent, मीनाति हिनस्ति injures, मममयो full of ego, अयमो अद्वितीय: unequaled, येयो योगिनामभिगम्य: whichever Yogis he approached, अमेया अपरिच्छेद्या immeasurable, यमा अहिंससत्यादयो योगाङ्गानि

Yama in Yoga, उमया उपलक्षितो येयो स seen by Uma.

The Daitya Maya's Maya, magic, was the disease. Isvara forced Vajrabahu to lose his Maya. Isvara has no equal. Yogis worship him. He is watched by Uma, who has immeasurable Yama in Yoga.

विविधाधिवधे धीवा विधिवेधा धवावधि : ।

धीधावी वीवधी वध्वा विवैधी विधुधोऽवधीत् ।।

(हरविजयं -43.234) 155 द्व्यक्षर:

विविध different, आधीनां वधे killing pests, धीवा प्राज्ञ: expert, विधेरपि वेधा creator of Fate, धवानां पुरुषाणां of men, अवधि: interval, धियं धावति purifier, वध्वा by the bride, daughter-in-law, वीवधी धर्ता upholder, विना by Garuda, विवो Vishnu, ऐधयति मानेन वर्धयति brings up with honour, विधुं च धत्ते wears the Moon.

Hara is dexterous in destroying different calamities. He purifies the mind. He is the real opportunity for men to attain salvation. He created even Brahma, the Creator. He supports and upholds Brahma. He treats with respect Vishnu, who rides a bird, Garuda.

गरागारोरगोग्रोरा गौरीरागी गुरुर्गिराम् ।

गौरागुरुगिरीरागो गौररेर्गुरुरोगरुक् ।।

(हरविजयं -43.238) 156 द्व्यक्षर:

गर poison, आगाराणि poison, उरगा: serpents, उग्रमुरो fierce middle portion, गौर्या रागी व्यसनी वत्सलश्च beloved by Gauri, गौरा: pure, अगुरव: a tree, गिरीरा: mountainous country, अरेर्गै: like a diamond, गुरुरोगरुक् गरून् महतो भक्तान् रोगान् रुजति cures serious diseases.

Isvara's chest is full of snakes, which have virulent poison. He is Gauri's lover and beloved. He is like a diamond. He lives in a hilly region, where Agaru trees abound. He cures the diseases of his devotees.

सोमासोम: समांसांस: सोममासोऽसमोऽसिमान् ।

ममासेसु समीमांसमासामास सुसामसू: ।।

(हरविजयं -43.244) 157 द्व्यक्षर:

ममासा ममत्वं तमस्यन्ति eradicates ego, सोमासोम: सहोमया सोमेन with Uma and Soma, समीमांसं after due deliberation, आसामास was, असम: best in the world, असिमान् with a sword, सुसामसू: सुष्टु च साम सान्त्वं वेदं वा सूते य: who knows well Sama Veda, or conciliation.

Isvara is with Uma and Soma. He is muscular. He judges everything clearly and eradicates ego. He is beyond comparison. He knows well Sama Veda (or conciliatory smooth words). He kills those who destroy Kratus, sacrifices.

भीरोरैररिभिर्भाभै रभारीरा भरेरिभि: ।

रुरुरीभिरुरभ्राभा भाभारिभिरुरूरुभि: ।।

(हरविजयं -43.248) 158 द्व्यक्षर:

इरा युद्धभू: battle-field, अरिभि: चक्रै: circles, spokes, अभारि पूरिता filled, भीरोरै: भयदरिद्रै: poor in fear, भाभै: नक्षत्रनिभै: shining like stars, भरेणे: दैत्यस्य सैनिकै: Daitya's soldiers, भरेणे: अयन्ति परान् क्षिपन्ति kills the enemy, रुरु: Ruru deer, तस्यैव वपल्तया री: गति: gait, उरभ्रामा मेषै: sheep, रुचिं बिभ्रति ये has the taste of, उरु महन्ती ऊरू येषां तै: who had big thighs.

The battle-field was filled with circles of the Daitya's soldiers, who had no fear. They had pudgy thighs Their chests were filled with pride and they looked like stars. They were fleeing from Sambhu like Ruru deer because of which they were like sheep.

भूयेयोऽभययायीभ्यो भूयो योऽभीभयोऽभयम् ।

ययाभिभूय भूयोऽयं भाभोऽभीयाय भाययन् ।।

(हरविजयं -43.252) 159 द्व्यक्षर:

यया By Hari, भूयो in many ways, अभिभूय inspired fear again, भय: fear, भाययन् caused, अभिययौ went facing, भूयेयो goes to the Earth, भुवा Earth, अभययायिनां those who have taken protection, इभ्य: lord, अभीभय: अभिया इभेन याति य: goes with a lord without fear, अभयं without fear, भाभो star light.

Hara rides an elephant. He is the lord of those who seek his protection, which he gives fearlessly. He has the radiance of Sati. He went in front of the Asura army, which was like the Ocean.

दशाशादेशदादेशः शशिदंशदशाशिदोः ।

देशी शंददशूदैदुदंशुशशिदः शदी ।।

(हरविजयं -43.256) 160 व्यक्षर:

दशानां आसानां आदेशः दसते यस्य he gives orders in all ten directions, शशिदंशो Rahu, तद्दशाशिनौ दोषो बाहू arms like that, शशदंशा tigers which eat hares, देशी दाता उपदेष्टा वा donor or preceptor, शंददत् श्रेयस्करः was beneficial, उदंशुं शशिनं Moon, दयते रक्षति protects, शदी योधवान् soldierly.

Hara gave orders in all ten dirctions. **He has long arms like Rahu.** He does good. He is charitable and instructive. **He is a warrior.**

नग्रानुगेनानूनाग्निगुना नेनानुगानिना ।

नूनं नागान्नगेनेन गगनं गां नगानगान् ।।

(हरविजयं -43.262) 161 व्यक्षर:

अनेन by the Daitya Suketu, नग्रानुगेन with the help of a naked man, अनूनाग्निः बहलवह्निर्गौर्विलोचनं यस्य sight like fire, अनु पश्चाद् गामिनो गायना यस्य singing or following him, नगस्य नगाया वा गौर्या इनेन by the lord of Kailasa or Parvati, नूनं certainly, नागात् from the elephant, गगनं sky, गां Earth, नगान् hills, अगां trees.

Even though Indra's army was protected by Hara, it was attacked by the Daitya Suketu, who came fast. **Suketu was helped by a naked man.** Hara was filling the elephants, Earth and trees with arrows. **There are songs** about the fire from Siva's third eye. **Hara is the lord of Kailasa and Parvati.**

नादिनादीननोदेन निदानोनेन नादिना ।

नादि नादौ न नुनुदे नूनं नानौदनादिना ।।

(हरविजयं -43.266) 162 व्यक्षर:

स Suketu, अनेन by Angaketu, ना man, न नुनुदे was not pleased, आदिना foremost, अदीनेषु not humble, नोदो निवसनं striking is his garment, निदानेन for the reason, ऊनेन without, नादिना making sound, नूनं certainly, नानाविधमोदनं eats all.

Hara, the killer of Smara, being courageous, ignored the entry of

Suketu initially. Hara killed warriors. He is without cause, since he is eternal. He is the foremost among Gods. He is Visvatma, can eat everything. This is व्यक्षर: पादाद्यन्त यमकं च.

जुजूरे राजराजाजिरोरुजार्जिरुजो रुजन् ।

रराजाजो रुरूर्जाजूरोजोऽरे रुरुरार्जिजत् ।।

(हरविजयं -43.270) 163 व्यक्षर:

स Hara, जुजूरे killed, राजराजस्य of the king of kings, of Kubera's, आजौ in the fight, रोरुजां great killing, अर्जयन्ति procured, रुजन्ति shattered, रराज shone, ओज: valour, अरेरार्जिजित् destroyed the enemy's honesty, रुरोदैत्यस्योर्जं बलं ज्वरति destroys the Daitya army, अजो permanent, उरु: महान् great.

Hara killed the attendants of the Daitya. In the fight of Rajaraja, King of Kings, Kubera, the lord of wealth, there was a great slaughter. Hara shone in the battle by destroying the Daitya army.

हारिहाराहिरंहोहिराहो रंहोरिहा हरे: ।

हरो हरहराराहो रोरुहोरुरुहोऽहही ।।

(हरविजयं -43.274) 164 व्यक्षर:

हारी रुचिरो हाराहि: wore a fine necklace, अंहोहि: पापप्रधान: sin is their priority, राहो: grasping like Rahu, हरे: of Indra, रंहोरिहा killed the enemy quickly, हरहरा साधुवाद: talk mildly, आर आगमनं coming, रूरुहावत्यर्थं प्रसरन्तौ spreading much, ऊरुरहौ जङ्घाकाण्डे in the region of the thigh, अहह indicating astonishment.

Hara has a charming necklace of snakes. Indra killed Vritrasura, for whom sin was central, as quickly as Rahu eclipses the Moon. Hara talked pleasantly and killed the enemy. It is astonishing that Hara has large loins.

दुर्दारदोर्द्रूदरदुद्रूरोदाररदीरदा: ।

दुद्दारिरोदरा रुद्रदराददादिरे दरी: ।। (हरविजयं -43.278) 165 व्यक्षर:

रुद्रदरात् from fear of Rudra, दरीराददिरे went from the river on Meru, दुर्दरा unable to break, दोर्द्रवो arms like trees, उदरेण कूर्परेण by crawling, दुवन्ति honoured, दुद्दा harasser, अरिरोदरा अरय: रोदनं ददति makes the enemy weep.

Out of fear of Rudra, the Danavas went to Meru Mountain. Rudra

made the Danavas, who were obnoxious to others, cry. He had arms huge as tree trunks.

युधि येयायुधीयायां ध्येयाध्येयो धियाधिधूः ।
योधाधायी धयो योध्यं धाय्याधेयोऽध्ययूयुधत् ।।

(हरविजयं -43.284) 166 ब्यक्षर:

युधि in the battle, योध्यं enemy, अध्ययूयुधत् fought fiercely, आयुधीया आयुधेन जीवन्ति soldiers, येया went, ध्येयैः by Brahma and others, अध्येय उत्कणठया स्मर्तव्यः recite loudly, धिया आधिः mental disease, योधानाधत्ते stationed the soldiers here and there, धयः शत्रूणां यशसः पाता makes the glory of the enemies fall down, धाय्यया समिधामाधानमन्त्रेण by Samidhamadhana Mantra, आधेय आमन्त्रणीयः recited the Mantras.

Hara fought bravely in the battle. He takes over the glory of enemies by killing them. He is splendid by contact with Soma and Uma. He is praised by Brahma and other Gods loudly. He cures mental problems. He is invoked by Samidhamadhana Mantra.

कया कुकाकुकायायकाकीकाकौककाकया ।
कुकैकैकिकया कं यः काकी काकोऽककाकया ।।

(हरविजयं -43.288) 167 ब्यक्षर:

कुकाकः कुत्सिता ध्वनयः raucous sound, कायाः bodies, अयन्ति go, काकी she-crow, ओघ समूहः group, काकः लौल्यं यस्यां कोकते moving to and fro, कुकः given to eating flesh, काक desire, अकति move in a haphazard manner, कोः desiring, कं head, अका headless, काका व्याप्ता the enemies spread.

Headless bodies were spread all over the battle-field. There was the bustle of groups of he-crows and she-crows which were making raucous sounds and moving to and fro. They were given to eating flesh and went about in a haphazard manner being fearless. This verse is ब्यक्षरो युक्पादयमकश्च.

सासासासुपिपासासी सोऽपिपासः सपापसूः ।
सपंसासोऽसिपापासी सोपासः स पपौ सुपात् ।।

(हरविजयं -43.290) 168 ब्यक्षर:

स Hara, पपौ protected his army, सासा: सशराशना: with arrows, सुष्ठु पिपासां with thirst, असते बाधते troubles, अपिपास: without thirst, सपापां with sins, सुवति प्रेरयति encourages, सह पंसेन with destruction, आस: had, कुन्त: spear, असिभि: पान्ति destroys with swords, अपाश्यति न्यक्करोति disregards, humiliates, सहोपासया भक्तजनसेवया by his devotees, सुपाल्लिलितचरण: with dainty feet.

Hara protected the army with arrows. He had a spear with which he killed his enemies. He experiences no thirst. He stays with his devotees.

सवसासवसेवासु सासावासासु सौववान् ।
सुवासोंस: सव्रासेवी वासव: सवसावसौ ।।

(हरविजयं -43.294) 169 द्व्यक्षर:

असो Vasava, सवसौ with eight Vasus, सेनेसु with courage, वसैवासवं पानं सेवन्ते ये सृगाला: तै: सह with jackals which drank blood as wine, सासा: सशरासना with Sarasana, आवासा houses, सौवं निजं real, सुवाससी अंसे यस्य, सवान् sacrifices, आसेवते performed.

Along with eight Vasus, Indra was scaling the peaks of valour. Indra performs Kratus. He was famous because the army was known really as his. Jackals were there, which drank blood like wine and had lairs made of arrows.

नुन्नानानाघनौघेन निघानघघनाघना: ।
घनाघनेन नाघानि नाघ्नाना नुन्ननिघ्ननौ: ।।

(हरविजयं -43.302) 170 द्व्यक्षर:

नुन्न: पुर: in front, प्रेरितो वाहनभूतो घनानां ओघो येन urged masses of clouds, निघा निमिता: समारोहपरिणाहा: extensive ascent, अनघा: अखण्डिता not cut down, घना मत्तहस्तिनो यस्यां elephants in rut, आघ्नाना ताडयन्ती beating, नुन्ना परै: निरस्ता throw others, निघ्ना परवशा: under another's control, नौ: boat.

Suketu's army was attacked by Ghanaghana, Indra, who was riding clouds earlier. Some elephants in rut were being beaten. The boat, which was abandoned by some, had come under the control of others, when it was rescued.

सकाककीकसाकेऽसौ कौकसैकोऽकुकाकुसूः ।
सकासूकैः स कंसासी साकं सासासिकोऽकसत् ।।

(हरविजयं -43.310) 171 व्यक्षरः

कासिः शक्तिः power, साकं with, स कंसासी the killer of Kamsa, अकसत् जगाम went, असौ matter of the sword, एको unequalled, कं sea water, एको गृहं house, अकुकाकुसूः कुत्सितं काकुं यो न सूते does not utter a discordant note, सासासिकः bravely with the sword.

Krishna, who killed Kamsa, was accompanied by soldiers who were fighting with great strength. He filled his lungs with air, blew the conch and went to fight like Narasimha. His devotees do not drink the waters of Naraka.

वल्लवो वलिलीलैला वल्लीलावौ वलावलिम् ।
लुलाव लीवो लोलवां(लोलवांल्लीवो)ल्लवलीं वोल्ललोलुवः ।।

(हरविजयं -43.316) 172 व्यक्षरः

आवलिं the line of the army with its commander, लवली लता cardamom creeper, लुलाव चिच्छेद cut, बल्लवो गोपरूपः like a cowherd, वालिना by Vali, लीला एवैल्लावल्यो निष्कुटिलिताः like play without deceit in the incarnation of Sri Rama, लुनाति cuts, लीवः लियं परैः सह swaying with others, वाति goes, लोलं कृत्वा waving, वान् प्रसरन् expanding, वाशब्द उपमायां, उलस्य उपद्रवस्य of the calamity, लोलुवो अत्यर्थं लोलूयिता cut very much.

Vishnu cut the line of soldiers with his sword Nandaka and an axe as though they were Lavali creepers cut by a cowherd. In the incarnation of Rama he killed Vali as in play.

दिदेवादिविदुद्दैवो दवदेव ददद्दिवम् ।
वेदवादविदां विद्ददावेदी देवदीदिविः ।।

(हरविजयं -43.318) 173 व्यक्षरः

आदिवित् one who knows the previous aeons, द्योत एव केसरा radiance is his mane, दधत् bearing, दिदेव चिक्रीड played, उद्दैव countermands Fate, वेदवादं

विदन्ति knows those who know Vedas, दवदेव शीघ्रं quickly, दिवं ददत् gave the Heaven, विद्वदावेदी he makes all the learned people obtain knowledge, देवदीवदिवि: wishes for victory among the Gods.

Vishnu knows what happened in earlier Kalpas, aeons. He is beyond Fate. He wears the Kaustubha jewel like a lion's mane. He shines among Gods. He ensures that his devotees have immense knowledge. Those who know the Vedas are taken to Heaven by him.

भूभावाभावभीभावावुभौ भौवाववीभवत् ।
भावीव विभवावेव भावे वा वैभवे भवन् ।।

(हरविजयं -43.322) 174 द्व्यक्षर:

भुवो भाव: अभावेन without the identity of the Earth, भी: fear, भाव: अभिप्राय: intention, भौवौ of the son of the Earth, भवयत् अवश्यं certainly, भावी पितृतुल्य: like a father, वैभवे in wealth, वा शब्द: समुच्चये, भावे स्नेहे भवन् being friendly.

Hari took the lives of the two lords of Daityas, Tara and Sutara. He roared like a lion so loudly that no one else could equal that sound, which frightened every one. He loves his devotees and ensures their prosperity. He is friendly and like a father to them.

साभासासु सभासांस: साभीभासु स सौभभित् ।
साभ: सभासु भूभासी सासिभा:सु सभासु भान् ।।

(हरविजयं -43.328) 175 द्व्यक्षर:

स Hari, देवसभासु स्यूयत praised in the assembly of Gods, सहाभासेन shining, सहाभीभि: with fearless elephants, सौभभित् साल्वासुरभेदी killer of Salvasura, Sisupala, सा अभा that loss of fortune, सभासु सनक्षत्रासु with stars, भूभासी भुवं भासयति य: he who lights the Earth, सहासीनां भासा वर्तन्ते यासु भान् the radiance of those who are with the glory of brave men.

Vishnu is praised in radiant assemblies of Gods, where they move fearlessly. He shines like the stars and brightens the Earth. He killed Salvasura.

कावेकोऽवी कवि: कंव: केकिवैकोऽकुकाकुवाक् ।

कविकाकुकवोऽवीकावाविकं वाविवेकवत् ।।

(हरविजयं -43.334) 176 द्व्यक्षर:

स Hari, कौ एक: only one on Earth, अवति अवश्यं य: he certainly protects, कवि: अपूर्वनिर्माता creator of new things, कंव: कं अस्यास्ति he has happiness, केकी peacock, तद्वत् लीलया वान्ति he has happiness, केकिवा: कुमारा: तेषां एक: प्रधानं chief of children, अकुत्सिता काकु: यस्या: तादृशी वाग्यस्य whose voice is not discordant, कवे: of Sukracharya, काकव: व्याजा: deceits, कवो वक्ता speaker, अवीकौ नास्ति वी: गतिरययोर्दैत्ययो: Daityas had no way out, अविवेकवन् senseless, अवय एवाविका: organs, स्वार्थं क:, वाशब्द इवार्थ:.

Hari killed the ignorant Tara and Sutara in the battle. He is the only one who protects the Earth. He creates absolutely new objects, the way a poet creates new poems. He gives happiness. He moves happily like a peacock. He is special among children since he killed Asuras when he was only a child Krishna. His voice is mellow. He unravels the crooked plots of Sukracharya, the Guru of the Daityas.

कुकुदी दकदूदोऽकोऽकूदकौका: कदैकक: ।
केकादकेकिकेऽदूककुककाकादिकेऽकुकुत् ।।

(हरविजयं -43.349) 177 द्व्यक्षर:

ककुदी ध्वजी with flagstaff, दकेन जलेन by water, दुवं ददाति gives affliction, अक: कुटिलगामी walks in a zigzag manner, अकुत्सितो उदके ओको गृहं यस्य lives in pure water, कदा एकक: न कदाचित् एकाकी never alone, केकाद: केकि sound of peacocks, अद्रका: रिपुप्रतापा: prominent enemies, कुका मांसादनपरा: those which eat meat like crows, अकुत्सिता कुत् शब्दो यस्य स: who makes a pure sound.

Ganapati used Varunastra, which produced torrents of rain. He lives on the battle-field. He has a flag standard. Guha's peacock and crows which eat meat are in the battle-field. Garuda was flying in the sky giving shade with his wings.

ममारिमारी रामोरुरंरमो मर्मरे मरौ ।

मुरारिरमुमारामी रुरुमारममीमरत् ।।

(हरविजयं -43.355) **178** व्यक्षर:

अमुं Vajraketu, असौ Murari, रुरुमारममीमरद् रुरुमिव मारितवान् killed like the Ruru deer, मर्मरे रूक्षे मरौ ममारयो: killed those enemies filled with ego who had not run away, मारयति gets killed.

Murari hit Vajraketu as though he was a Ruru deer. He killed enemies for whom Ahankara, ego, was important and who did not run away.

यदाययायी युद्दोऽयं देयदायी दियं ददत् ।

यदुदायादयादोदुदुदयाय दयां ययौ ।।

(हरविजयं -43.361) **179** व्यक्षर:

अयं देवो यदा दयां ययौ as this God pitied, दियं रिपूणां क्षयं ददत् killing the enemies, यदूनां दायादा enemies of Yadus, यादांसा नक्रादय: crocodiles, दुनोति torments, उदयाय for victory.

Hari showed pity. So he did not put his foot on those who were afraid and asked for mercy. He induced fear in the enemy by his arrows. He is a favourable God. The enemies of the Yadus are like crocodiles. Hari killed them for victory.

यश: शय्याशय: शंयु: शशीशाशयशाय्यशान् ।

ययुयाय्याशया शं शंयेयोऽशायाय्यशाययत् ।।

(हरविजयं -43.369) **180** व्यक्षर:

स Hari, शनै: slowly, अशाययद् placed him in a long sleep, यश एव शय्या glory is his bed, शेते तिष्टति is, शंयु: कल्याणवान् auspicious, शशीशस्य आशये शेते follows Siva's orders, ययुभि: ride on horses, आशया आस्थया शंयेय: श्रेयोर्थमभिगम्य: causes betterment by staying, शं मूर्तिमेव appearance, श्रेयो भगवान् Lord, आशयायी शत्रुकृतां तनूकृतिं न याति य: one who does not attenuate the actions of foes.

Hara put Daitya Tarakasura to a long sleep. For Hara glory is the bed. He is auspicious. His presence itself is beneficial.

पिप्पोदपादी दीपोऽपि पादादौ दददापदम् ।

दिदीपे पददोऽपादिपादपं दुददीदिपत् ।।

(हरविजयं -43.373) 181 द्व्यक्षर:

पिप्पोदं आत्मज्ञानं knowledge of the self, पादयति बोधयति, अप: समुच्चये, आपदं ददत् produced disasters to enemies, पददो पदं ददाति he gives Heaven, अपादी has no feet as he is expert in going to the rescue of others, उददीदीपत् encouraged, दुनोति दुत्सपत्नोपतापी torments a co-wife.

Hari touches self-knowledge. He is Pranava, the letter Aum. He is the lamp at the start of the recitation of Mantras. As he killed the enemies of the Yadus, he is said to walk majestically. He bestows Svarga.

पीलूपलाल्पपालीपे लोलालापालिपिप्पले ।
पाली पापोलपालोपी लीलापी लोलुपोऽलिपत् ।।

(हरविजयं -43.379) 182 द्व्यक्षर:

पीलव: row of trees, पाति gets, लोलालापा: makes sound quickly, अलयो restless, पिप्पला a tree, पालयति अवश्यं पाली certainly protects, उलपा: a type of grass, लोपयति omits , लीलापी playful, लोलुप: समरे लम्पट: fond of war.

The hill had rows of trees. Pippala trees were making sounds quickly. Sins are like Ulapa grass, which is easily plucked. All were busy with the battle.

शरीरीशोऽशरीराशीरंशोंऽश: शिशिरांशुरुक् ।
शारैराशा: शरैराश शूरश्रीश्र: शरारुशू: ।।

(हरविजयं -43.383) 183 द्व्यक्षर:

स Hari, शारै: शबलै: शरै: by arrows, आशा दिशा directions, आशा व्याप्तवान् spread, शरीरिणां ईश: lord of all living creatures, अशरीरं मोक्ष: salvation, अंशा lord of Brahma and others, शिशिरांशुरुक् shining like the Moon, शूराणां श्रियं शृणाते हिनस्ति destroys the prosperity of warriors, शरारुषु one who injures, शूरयति makes victorious.

Vishnu covered all directions with his arrows. He spoils the glory of brave warriors and sinners. He gives Moksha to those who are hoping that they would have no body. He is the lord of all living beings as well as

Brahma and other Gods.

तानीतानि ननून्नतानि तनितुं तुत्तिं नतोतीन नो
तातेनातिततताननेन नततातीतेन नुन्नोतिना ।
तेनोत्तीनितनूतनातिनुतिनानन्तेन नूनं ततो
नानानुत्तिनितान्ततान्ततनुना नीतानि तन्तूनताम् ।।

(हरविजयं -48.132) **184** द्व्यक्षर:

This Sloka is द्व्यक्षर:. The metre is शार्दूलविक्रीडितं वृत्तं.

सत्सूतोऽस्तातितासासितससुतसतीसूतिसासत्तिसीतः
सन्तासी सूत्तिसंसत्स्तुतसतिससितोतासतोत्तातिसासूः ।
सेतुस्तुत्तीस्तितांसुस्तसुततितितुत्सासितोत्तंसितांस-
स्तातोऽसातंससोत्सोऽतत सततसितिः सत्सिसासुस्तुतासम् ।।

(हरविजयं -48.147) **185** द्व्यक्षर:

This द्व्यक्षर: Sloka displays great expertise as there are are 21 letters in each Pada. The metre is स्रग्धारा वृत्तं.

तत्त्वं वीतावततत्तुत्तत्त्वं ततवती ततः ।
वित्तं वित्तव वित्तत्वं वीतावीतवतां बत ।।

(देवीशतकं -89) **186** द्व्यक्षर:

वित् विद्ये knowledge, बत आश्चर्यं astonishment, वीतावीतवतां Sankhyas, वित्तत्वं the state of being wealthy, वित्तं ज्ञानं knowledge, तत् त्वं तत्त्वं so you are the essence, ततवती crossed, वीता विगता disappeared, अवतता vast, तुदो व्यथा suffering.

Oh Devi! It is a matter of astonishment that you are the most important among those who follow Sankhya philosophy. You are the essence of knowledge. You remove a good deal of suffering.

यतो याति ततोऽत्येति यया तां तायतां यतैः ।
मातामितेत्तमतमा तमोतीतां मतिं तम ।।

(देवीशतकं -95) **187** द्व्यक्षर:

मतिं knowledge, मम तायतां broaden mine, तमोतीतां dispelled ignorance, अमिता cannot be exactly measured, उत्तमतमा full of knowledge.

Oh Devi! Broaden my knowledge which is full of ignorance which leads to destruction. Oh Mother, you are full of boundless knowledge. Each half of the Sloka is द्व्यक्षर:. This Sloka is called श्लोकार्धं द्व्यक्षर:.

संसारे ससुरासुरे सुरसः सारोरसौ सूरिसू-
रस्त्रंसाससरी सरासिरुरसा सूरूरसः सारसाः ।
सासारस्त्रसिरा सिरासरिसिरस्सूरे रिरंसा सुरः
सूरी रासरसे ररेसुसुरा रासो ररासौरसम् ।।

(कप्फिणाभ्युदयं -18.62) **188** द्व्यक्षर:

Sivasvami's (**800**) work contains nineteen द्व्यक्षरा: but as there is no commentary available these are not produced here.

पापादपापादपापापादपाददपादपा ।
दपादपापादपादपादपा ददपादपा ।।

(पादुकासहस्त्रं -933) **189** द्व्यक्षर:

द्व्यज्झल्विषमयमकसर्वतोभद्रात्मकोऽयं बन्धः । अकाराकारयोरचोः पकार-दकारयोर्हलोश्चैवात्र विद्यमानत्वात्, दपापा-दपापेति त्र्यक्षरयमकसमुद्भवात्, सर्वतोभद्रलक्षणयोगाच्च ।।

अपापा without sins, अ Vishnu, पाद foot, पाद rays, द give, पात् protect, अपा अभिषेक जलं water from Puja, दद giver, पात् protect, अपा water from Puja, द protect, पाद earned, पाप sins. अद remove, पाद Vishnu's feet, पादपा Paduka, पापात् from sins, मां इपापात् protect me.

Oh Paduka, protect me! You are worn on the feet of Vishnu, who is without sins. The water from Abhisheka in worship removes sins. This Sloka is द्व्यज्झल् त्र्यक्षरयमकं सर्वतोभद्रं च.

पादपापादपापादपापादपा पादपा पादपापादपापादपा ।

पादपापादपापादपापादपापादपापादपापादपापादपा ।।

(पादुकासहस्रं -939) 190 द्व्यक्षर:

षोडशावृत्तियमकद्व्यज्झल्कश्लोकपादानुलोमाष्टपादानुलोमाष्टदलपद्मादिबन्धानां चित्राणां यथासंभवं संसृष्टिः संकरश्च ।।

पाद feet, पा protect, पादपा पाद पा trees which drink through roots, पाद-पा स्थावर जङ्गम moving and stationary objects, आपाद contain, पाप sins, अत् eat, अपा water, पादपा Paduka, अपाद Vaikuntham, पा protect, पापात् which have to be highly protected, अपापात् अपापं अत्ति regarding those which are not to be protected, अ Vishnu, पापा sins or drinks, द अपापादान् clean, आद enemies of darkness, पा protect, पाद rays, पा protect.

Oh Paduka! You protect all living beings and inanimate objects. You adorn the feet of Vishnu in his abode in Vaikuntham. You are the enemy of darkness. You are clean. There is only one word पादपा repeated. This Sioka is यमकं द्व्यज्झल् पादानुलोमं अष्टदलपद्मं च.

चारुचीरीरुचा रोची रुरुचारैरचर्चरुः ।
चिरोच्चरोचिरचरो रुचिरो रुचिराचरः ।।

(यादवाभ्युदयं -6.78) 191 द्व्यक्षर:

चरूणां मनोज्ञानां those who please, चीराणां bird Chiri or Jhallika, रुचा radiance, रोची shining, रुरुचारै: by the movement of Ruru deer, अचर्चरु: does not know the fear of hunters, चर्चेभ्यो हिंसेभ्यो killers, रु: भयं fear, चिरोच्चरोचि: चिरं सदा चिरानि उच्चानि रोचींषि रत्नत्विषो always glittering like gems, रुचिर: beautiful, रुचिराचर: रुचिं कान्तिं रान्ति ददाति अचरा: अचला: वृक्षादय: gives the beauty of trees.

The radiance of Chiri birds is brilliant. The movement of Ruru deer, which do not encounter hunters, is seen . The peaks are like glittering gems. There is the beauty of lofty trees. This Sloka is द्व्यक्षर: वर्णचित्रभेद: अदन्त्यस्थानचित्रभेदश्च.

नीतिनेतृ(त्र)नतानन्त नितान्तोन्नततानतः ।

ततेतोऽतनुतोऽनी(ती)तं न नुत्तैनोनुतान्ततः ।।

(यादवाभ्युदयं -6.79) 192 द्व्यक्षर:

सर्वत्र द्व्यक्षरेऽस्मिन् "नीतिनेत्र" इति रेफोऽपि दृश्यते । अतः "नीतिनेतृनत" इति ऋकारयुक्तः पाठो युक्तः । तदा नीतिनेतृनतेत्येकं संबोधनम् । नीतेर्नेतारः तत्समेयनिश्चायकाः "ज्ञानभृतिविगणनव्ययेषु नियः" इत्यात्मनेपदविधानात् नयतेर्ज्ञानार्थता । तैः नत नमस्कृतेत्यर्थः । अनन्तनितान्तोन्नततानतः इत्येकं पदम् । तत्र आनन्त्यमवसानराहित्यमति-विशालत्वं तानस्य विशेषणम् ।।

नीतिनेत्र नतानन्त तात इति संबोधनानि forms of address, नितान्तं अत्यर्थं very much, नुत्तैनोभि: those without sins, नुता praised, आन्तत: गतात् प्राप्तात् got, इत: here, on this hill, अनीतिं न इतं get.

Oh Nitinetra, Natanta, Tata! This vast hill is praised by Rishis, who are free from sins. In the verse, the word नेत्र has the letter र which is not permissible in this द्व्यक्षर:. So the form नेतृ using the vowel ऋ is used. This Sloka is द्व्यक्षर: वर्णचित्रभेद: दन्त्यस्थानचित्रभेदश्च.

सरासससारसासारैः सूरोस्रसरुसारसैः ।

रससूः सरसस्रंसैः सरःसाररसैरसौ ।।

(यादवाभ्युदयं -6.80) 193 द्व्यक्षर:

असौ गिरि: this hill, सरास रासेन सहित: with sounds, सारसानां of Sarasa birds, आसार: प्रसरणं expansion, सूरोस्रै: by the Sun's rays, सरु: दर्पो pride, सारसानि lotuses, सूरोस्रै: सरूणि sounds made for a reason, सरसस्रंसै: melodiously, सर:साररसै: with excellent water from the lake, रससू: रागजनक pleasing.

This mountain is resounding with the cries of the Sarasa birds. The lotuses are proud now with the Sun's rays reaching them. The water from the lakes is delectable. The entire hill is pleasing.

धीर धीरधुराधारी धाराधरधरोऽधरे ।

रोधोधरारोधरोधिधाराधारो धराधरः ।।

(यादवाभ्युदयं -6.81) **194** द्व्यक्षर:

हे धूर Oh best of learned men, धीरधूराधारी धीराणां कुङ्कुमवृक्षाणां धुरं भारं धारयति bearing the weight of Kumkuma trees, अधरे in the lower regions, धाराधरधर: high enough to hold the clouds, रोधोधरारोधिधाराधर: रोधोधरायाः कूलभूमेः अरोधिरोधिनीनिर्निरोधं आक्रामन्ती धारा निर्झरजलसंतिति: the streams occupying the slopes, धराधर: mountain.

Oh best of learned men! This mountain bears the heavy weight of Kumkuma trees. It is so high that it reaches the clouds. The lower parts of the slopes are full of cascading torrents of water.

भूभृन्निभेभभानेनानेन भूनाभिनेनभ ।
भानुभानुभभाभिन्नं नुन्नं नूनं न नो नभः ।।

(यादवाभ्युदयं -6.82) **195** द्व्यक्षर:

हे इनभ Oh God having the effulgence of the Sun, भूभृन्निभेभानेन भूभृन्निभानां इभानां प्रकाशस्थानेन elephants of the size of mountains, भूनाभिना important on Earth, अनेन by this mountain, भानुभानुभभाभिन्नं भानिभानुभि: आदित्यकिरणै: भभाभि: नक्षत्रभाभिश्च भिन्नं संपृक्तं mingled with the luminance of the stars and of the Sun's rays, नभ: sky, नूनं without doubt, न नो नुन्नं नुन्नमेव अभ्रंकष: touches the sky.

Oh you having the effulgence of the Sun! There are elephants of the size of mountains in this place. This mountain having the luminance of the Sun and the stars without doubt touches the sky.

तत्र तत्रातितारेऽत्र तारातीततरूत्तरे ।
तरेत् तातारतीरेताततेे त्रातरि ते रतिः ।।

(यादवाभ्युदयं -6.83) **196** द्व्यक्षर:

हे तात Oh Nanda, अतितारे अत्यर्थ: very much, तार: roar, तारीतीततरूत्तरे with tall trees extending beyond the stars, एताततेे with those seeking protection

spreading, त्रातरि अत्र रति: happy in this hill which protects, अरती: tasteless, तरेत् becomes.

Oh Nanda! Loud roars are heard. The trees are so tall that they appear to extend beyond the stars. Those seeking safety have spread all over this mountain and are happy.

विततीतावृतिवृत्ते वीतातीतावृतावृतौ ।
तातावातातिवृत्तेऽति वातोऽतीवाततेऽवति ।।

(यादवाभ्युदयं -6.84) 197 द्व्यक्षर:

वितति: a row of birds, इता got, आवृत्ति: surrounded by trees, वृते परीते overcome by, वीतातीतौ वीता: आतय: got birds called Ati, ईतय: difficulties, अवातातिं वाता: विषय: अतन्ति सततं गच्छन्ति objects which always go, वृत्ते आवासत्वेन living there, अतीव very much, आतते spread, ऋतावृत्तौ in all seasons, अति अवति protects fully.

There are rows of birds in the windows made by the trees. The place is full of the birds called Ati. The mountain protects fully all moving animals and human beings in all seasons

नुन्नैनसां निनंसूनां सानूनासनसानुना ।
सानसां नः ससेनानां साऽनेनाऽऽसन्नसूः सनिः ।।

(यादवाभ्युदयं -6.85) 198 द्व्यक्षर:

नुन्नैनसां with sins washed away, नीनंसूनां नन्तुं गिरिं प्रणन्तुमिच्छूनां those who wish to worship the hill, सानसां अनोभि: शकटै: सहितं with chariots, ससेनानां न: सा सनि: प्रार्थना our prayer, सानूनासनसानुना अनूनै: समग्रै: असनै- सानव: with many Asana trees, अनेन by reason of this mountain, आसन्नसू: life has come.

Rishis, with their sins washed away, are keen to worship t'is mountain. Many Asani trees and men with chariots are here. This Sloka is द्व्यक्षर: अमूर्धन्यश्च.

कल्लोलोल्लोलकीलाले केकाकलकलाकुले ।

कालिकाकलिलालोके काले काले किलैककुः ।।

(यादवाभ्युदयं -6.86) **199** द्व्यक्षर:

कल्लोला: huge waves, उल्लोलन् rising, कीलालं water, केकाकलकलै: the Keka sound of the peacock, कालिका black rain bearing cloud, कलिलो with dense darkness, काले काले in every rainy season, एककु: मुख्यभूमि: chief place.

Huge waves are rising in the water. The Keka sound of the peacock is heard. Black rain-bearing clouds are there in every rainy season filling the chief place with dense darkness. This Sloka is द्व्यक्षर: अमूर्धन्यश्च.

पतता पततोपेतः पतितोत्पतितातपः ।

पाता पीतोपतापोऽपि तपः पूतपते पितः ।।

(यादवाभ्युदयं -6.87) **200** द्व्यक्षर:

पतता dropping here and there, पतता by birds, उपेत: with, पतितोत्पतितातप: उपत्यकासु पतित: उत्पतितश्च आतयो यस्मिन् the suffering caused by falling from Surya Mandala, पाता guarding fruits and roots for us, पीतोपतापोऽपि छायाबाहुल्यात् अपहृतसंताप: removal of fatigue by shade, तप:पूतपते purified by Tapas.

Oh you who are immaculate with penance! The birds were dropping here and there. This mountain removes suffering caused by falling from Surya Mandala and by the removal of fatigue under the shade of its trees. This Sloka is द्व्यक्षर: अमूर्धन्यश्च.

भूतभूते भूतभृतो भीतताभीतिभूतिभूः ।

भातीतो भूभृतो भाभृद्भाता भाता तु भूतितः ।।

(यादवाभ्युदयं -6.88) **201** द्व्यक्षर:

हे भूतभूते लक्ष्मीप्राप्ति: अस्येति Oh prosperous one, भीतताभीतिभूतिभू: भिया ततानां अभूते: भूति भू: उत्पत्तिस्थानं the origin of those who are afraid and those who are not, भातीत: higher than the stars, भूतित: by wealth, भूतभृतो भूभृत: Siva's hill, भाभृत् has the glory, भाता भाता अभीक्ष्णं भाता shines to the heart's content.

Oh prosperous one! This is the place of origin of those who are mortally afraid and those who are not. This mountain is higher than the stars. It has the glory of Kailasa, which shines to the heart's content.

मरुमुर्मुरमर्मारिं मारमारेऽमरामरे ।

रमारामे मुरारौ रुरामेममुरुमेरुमम् ।।

(यादवाभ्युदयं -6.89) 202 द्व्यक्षरः

मारमारे more beautiful than Kama, अमरामरे God of Gods, रमारामे more delightful than Lakshmi, मुरारौ रुः the sound of Murari, मरुः desert, मुर्मुरः तृषाग्निः grass fire, मर्मारिं enemy in the heart, उरुमेरुमं उरुः मेरुमं मेरुलक्ष्मीः तं the great beauty of Meru Mountain, आम जगाम went.

This Govardhana Mountain is more beautiful than Manmatha. It is the God of Gods. It is more delightful than Lakshmi. It is like Vishnu's roar in Narasimhavatara. It is the enemy of grass fire in a desert since it has so much water. It has the beauty of Meru Mountain. This Sloka is द्व्यक्षरः अदन्त्यश्च.

रवीरेरावरावारोऽवर वैरिविरावर ।

विवराराविविवरो वीर वव्रे वरैरुरुः ।।

(यादवाभ्युदयं -6.90) 203 द्व्यक्षरः

अस्य Vishnu's, वर भक्त devotee, विरावर lamenting sound, रवीरेरावरावर सूर्यं ईरयन्ति क्षिपन्ति इरावराः उत्तमभूमयः तासां अवो द्युतिः the radiance of the superior ground which mocks the Sun, ऋच्छति प्राप्नोति gets, विवरेषु कोटरेषु in the cavities, आराविणः making sound, विवराः पक्षिश्रेष्ठाः best of birds, उरुः great, वरैः Kumkuma trees, वव्रे chose.

Oh devotee of Vishnu! Oh hero, the lamenting sounds of whose enemies are heard! This hill has the radiance of superior ground, which mocks the Sun. The best of all types of birds have nests in the hollows of trees and are chirping. The great Kumkuma trees chose this mountain.

नयानयानयानयानयानयानयानया ।

नयानयानयानयानयानयानयानयानया ।।

(य़ादवाभ्युदयं -6.98) 204 द्यक्षर:

पदच्छेद: - नयानयान् अयानयान् अयानयानया अनया ।

नय आनय अनयान् अयान् अ्यानयानयानया ।।

नयान् अया: न यानयान् अयानयान् अय अनया ।

नयानयान् अयानयान् अयानयान् अयानया ।।

नयानया: नया: अनयाश्च those with practical morality and those who lack it, अयानया: अया: अनयाश्च those without vehicles and those with vehicles, those who do not require instruction and those who do, अनया as understood in the last verse, नय अपनय lead, आनय bring, अनयान् those who lack practical morality, अयान् अगच्छन् coming, अयानयानयानया अ: विष्णु: गति: शरणं येषां ते अयाना: तेषां यानं मार्ग: the path of those who seek protection of Vishnu.

नयान् Niti path, अया: अध्यगच्छ: not attained, यानयान् ई: लक्ष्मी: तस्य आनयान् आनेतॄन् संपत्करान् those who have Lakshmi, अयानयान् अय: अनय: तान् those who bring good fortune, अय विद्वन् न् learning, अनया प्कृतया धिया न not by natural intelligence, यानयान् या: यानं नाशं तस्य अनयान् अगन्तॄन् imperishable results, अयानयान् अस्य विष्णो: ई: गति: ए: भगवद्वषयिणी प्रतिपत्ति: तस्या आनयान् परितो रक्षका protect those who follow the path of Vishnu in every manner, अयानयान् इ: काम: तेन आनय: समन्ताद्भ्रमणं तद्विरुद्धा not being befuddled by Kama, अयानया विष्णुशरण्या by Vishnu's protection.

Those who follow Aniti are converted to those who follow Niti. There are those who require instruction and those who do not. Therefore, understanding the last verse, follow the path of practical morality and seek protection from Vishnu. This Sloka can be split up in two different ways as shown above.

The second meaning is this. Those who have obtained Lakshmi and those who bring good fortune, by their natural intelligence get imperishable results by being devotees of Vishnu. They are protected in every direction by Vishnu from being bemused by Kama. There are only two letters नया repeated. This Sloka is अनुलोमप्रतिलोम द्यज्झल् बहुचित्रसमुच्चय:.

यानयानयानयान यानयानयानयान ।

यानयानयानयान यानयानयानयान ।।

(यादवाभ्युदयं -6.98) 205 द्व्यक्षर:

पदच्छेद: - यान-यान-यान-यान या नय-अनय-अनया न।

या न यान यान या न या न यान यान या न।।

यानयानयानयान घण्टापथसंचारिन् traveller on the high road, यानयानयानयान यानं विनाश: तस्य यानं प्राप्तिसाधनं क्षयहेतुदुरितापनोदकसदाचारनिरत follower of the good path which prevents destruction, यानयानयानयान या प्रस्तुता बुद्धिः परामृश्यते नयानयौ नीत्यनीती अनया अगन्त्री न knows Niti and Aniti, यानयानयानयान इ: काम: तस्य आनयानां अनया अगन्त्री न have no desires.

Oh traveller on the high road! Oh follower of the good path, which prevents destruction! Oh knower of Niti and Aniti! Oh person with no desires! The meaning is related to the previous Slokas. This Sloka is प्रतिलोम of the previous Sloka. It is possibly the only instance of श्लोकप्रतिलोम द्व्यक्षर:. अयं द्व्यज्झल् बहुचित्रसमुच्चय:. द्विस्वर नियमं in अ, आ, द्विस्थानकं स्थानचित्रं, गोमूत्रिका, सर्वतोभद्र, कङ्कण बन्ध, पद्म बन्धादीनि, अर्धयमकपादचतुरावृत्तियमकानि, च.

दीनादीनां ददौ दानं निननाद दिने दिने ।

निदिन्द नन्दनानन्दानदुनोदिननन्दनम् ।।

(अलङ्कारसर्वस्वं -Page 63) 206 द्व्यक्षर:

निननाद roared, इननन्दन सूर्यपुत्र यम Yama, अदुनोत् troubled.

He gave gifts to poor people every day. He roared loudly. He abused the happiness of Nandana Vana, the garden of Gods. He troubled Yama, son of Surya. This Sloka is an illustration of द्विवर्ण नियमं in the consonants द and न.

कलङ्किकङ्ककाकोलकुले कलकलाकुले ।

कङ्केलिकलिकालोल किं का कोकिल काकली ।।

(एकावली -7.4) 207 द्व्यक्षर:

एतच्च काव्ये गडुभूतमिति नेह प्रतान्यते । यत् पुनः स्वरविरहितव्यञ्जनमात्रसादृश्यप्रयुक्तं वर्णचित्रमपरैरभ्यधायि तदस्मिन् दर्शने वृत्त्यनुप्रास एव ।। द्व्यक्षरत्र्यक्षरादिचित्रमनुप्रासेऽन्तर्भावयति ।।

कलकलाकुले कोलाहलसंकुले in the confused noise, कलङ्किनो दुष्टा wicked people, कङ्का water birds Kankas, काकोला द्रोणकाका: water-birds Kakolas, कुले सङ्घे group, हे कोकिला Oh Koel, कङ्केल्यो a creeper, कलिकासु buds, काकली a sound, का किं कापि किं न कापि why not.

Oh Koel what are you doing, being fond of the buds of the creeper Kankeli, in the cacophony of groups of wicked water-birds, Kankas and Kakolas? Vidyadhara (**1250**) holds the view that Dvyakshara, Tryakshara and other Chitrams are only Anuprasa.

नमामि मामनोनुन्नमानं मुनिममानिनम् : ।

नानाननममानाममोंनामानमुमेनमुम् ।।

(शार्ङ्गधरपद्धति -543) 208 द्व्यक्षर:

उं to Vishnu, उमेनं to Siva, मामनोनुन्नमानं मा लक्ष्मी: मनसो नुन्न: अपहतो मानो येन स: तं removes the pride of Lakshmi in her fickle nature, अमानिनं one who has no pride, नानाननं with many faces in Dasavatara, अमानामं आकाशमतिक्रमति surpassing the sky, ओंनामानं ब्रह्मस्वरूपं form of Brahma, उं Vishnu, उमेनं Siva.

I pray to Harihara. Vishnu removes the ego of Lakshmi in her fickle nature. He has many faces, as he incarnated in Dasavataras. He has no pride. He is a Muni. He surpasses the sky. He is Brahma Svarupa. I pray to Vishnu and to Siva. This Sloka is by Sarngdhara (**1350**).

तारतारतरैरेतैरुत्तरोत्तरतो रुतैः ।

रतार्ता तित्तिरी रौति तीरे तीरे तरौ तरौ ।।

(शार्ङ्गधरपद्धति -544) 209 द्व्यक्षर:

This Sloka is attributed to Kalidasa.

मायाऽऽमायामयाऽमायि या मयाऽमेयमायया ।

यामे यामेऽमुया याया मायाऽमयमयीऽमये ।।

(चित्रप्रपंचं -4) 210 द्व्यक्षर:

अय addressing the Nayaka, माया लक्ष्म्यां by Lakshmi, आयामं विश्रामं rest, यात् प्राप्नोति obtain, अयामया कांत्युत्कर्षवती highly radiant, या नायिका Nayika, अमेया माया great illusion, अमया अमायि निक्षिप्ता बहुभिरुपायै: अदीनाकृता made cheerful by different means, अमुया by the Nayika, यामे यामे प्रतिप्रहरं from hour to hour, अयमयो भाग्यप्रचुरां मायां ज्ञातं know the illusion of, याया: प्राप्नुया: स्वभाग्यं जानीया you know your own good fortune.

This is is said by a Duti to the Nayaka. The highly radiant Nayika is like Lakshmi taking rest. You make her cheerful from hour to hour, after you have got over your great illusion. You should know your own good fortune in having a Nayika like her. Visvesvara-2 (1400) follows the three एकाक्षरा: with five द्व्यक्षरा:.

कोकिलालीकलकलाकुला कालकला किल ।
लोके केलिकलालोले लीलाऽलि कलिला कले: ।।

(चित्रप्रपंचं -5) 211 द्व्यक्षर:

अलिसमूह: swarm of bees, कोकिला Koels, कलकले: कूजितै: sound, आकुला कालस्य फला result of the time, केलिकलायां संभोगोत्सवे festival of sexual intercourse, लोले आसक्ते engrossed in, आलिहे सखिकले: कलहस्य लीला playful quarrels of the Sakhis, कलाला गहना दु:खत्वात् deep sorrow, विधे समये time.

The Sakhi is addressing the angry Nayika. What is the use of the sound of the Koels and the buzzing of swarms of bees at this time? When the youth is busy celebrating the festival of Sambhogotsava, it is appropriate for you to unite with the Nayika, who is engrossed in the playful quarrels of her Sakhis.

शिशिरांशोऽरेश्रुराशि शरारुऽरशिशोऽररे: ।
शशाराऽऽश्रुशरीरे शं शरै रीशशिर: शर: ।।

(चित्रप्रपंचं -6) 212 द्व्यक्षर:

अशिशो: पूर्णस्य not a child, complete, अरे: कामस्य Kama's, शिशिरांशो: शीतकरस्य

चन्द्रस्य the Moon who cools, अंशुराशि: किरणसमूह: bundle of rays, शशरु: हिंस्रोस्ति troubles, ईशशिशि: संख्या शरायस्य स पञ्चसर: काम Kama, शरै: by arrows, शरीरे in the body, शं सुखं happiness, आशु शीघ्रं quickly, शशार distanced it.

A woman estranged from her lover in Autumn says this. My body is being tormented by the Moon's rays which have normally a cooling effect. Quickly give me joy! I have been pierced by Kama's arrows.

शरारिराशिशाराशे शिशिराशिशिरांशुशे ।
शरीरांशा शरारुश्रीशूरा: शोरिशिशो: शरा: ।।

(चित्रप्रपंचं -7) 213 द्व्यक्षर:

शशरि बलाका a type of crane, राशि समूह flock, शारा: चित्रा strange, आशा दिशो directions, शिशिरा: शीता cool, अशिरा: तीक्ष्णा: severe, अंशवो parts, शिशिरांशू: चन्द्रसूर्याविति Sun and Moon, शिशिरांशुशे diminishes the Sun and the Moon, शौरिशिशो: कृष्णपुत्रस्य of Kama, son of Krishna, शरा arrows, शरीराशाय by hope for living, शरमुपसारिकाया: श्री: the beauty of facing an approaching arrow, तस्यां शूरा: सन्ति there are brave people.

The Sakhi says this to a separated woman. Flocks of Balaka cranes are coming from various directions. Stung by the arrows of Kama, what is cool is whimsically sensed to be hot. There are brave heros who can face an approaching arrow. But the Nayika is unable to bear Kama's arrows. It is doubtful if the Nayika will live.

रंभाभिभूभिराऽऽरंभभारभूरिभिऽरर्भभै: ।
भाभरै रेभिराऽऽरंभि रंभोरूर्भूरऽभीरुभि: ।।

(चित्रप्रपंचं -8) 214 द्व्यक्षर:

रंभोरु with thighs like those of Rambha, एभि: भाभरै: कांति समूहै: with these assemblies of light, भू: आश्रयभूता living on the Earth, आरंभ beginning, अभिभूभि: अभिरवकर्तृभि: making sound, आरंभे in the beginning, भारेण with the weight of, भीरिभि: बहुभि: many, अर्भाणि बालानि boys, भानि ऋक्षाणि bears, एभ्य: तेज: radiance, अभीरुभि: भयरहितै: without fear

The Nayaka saw something and said this. Oh woman with thighs like those of Apsarasa Rambha and with assemblies of radiance in front! The act of love, which makes Rambha insignificant, and of making sounds, has begun. Many boys, who are not afraid of bears, are here.

नानादानानि दीनानां ददानो नन्दनन्दनः ।

नदीननन्दिनीनन्दी नुदेदेनो दिने दिने ।।

(साहित्यरत्नाकर -6.30) 215 द्व्यक्षरः

नदीनः समुद्रः Ocean, तस्य नन्दिनी लक्ष्मीः Lakshmi, ता नन्दयति pleases her, नुदेत् नाशयेत् destroys, एनः sins.

Sri Krishna gives various gifts to the poor. He pleases Lakshmi He destroys sins.

मरुर्मेरुररिर्मारोऽमरारामोऽरमोऽरिरः ।

मुराररिरामा रोरोऽरमुमारामी ममोरुराः ।।

(ईश्वरशतकं -25) 216 द्व्यक्षरः

मम मेरुः my Meru Mountain, the abode of Gods, मरुः desert, मारः Kama, अरिः enemy, अमरारामो place of recreation of Gods, like Nandana Vana, अरमः without charm, अरिरः removes lack of joy as if killing enemies, मुरारेः Vishnu's, रामा Lakshmi, रोरो दरिद्रं poverty, अरं very much, उमारामी takes pleasure in Parvati, उरुराः very superior hidden treasure.

Oh Isvara! My Meru, the abode of Gods, is like a desert. Kama, beloved of all, is the enemy. Places of recreation for Gods, such as Nandana Vana, are bereft of charm. Vishnu's wife Lakshmi indicates poverty. You give me joy. You alone, who takes pleasure in Uma, are a superior hidden treasure.

कलिकालकलालीककेलिः कलकलाकुले ।

कालेऽलिकोकिलाकाले कोऽलं लोले कुले किल ।।

(ईश्वरशतकं -29) 217 द्व्यक्षरः

को अलं whose name is potent, कुले गृहे in the house, body, लोले अस्थिरे unsteady, कलिकाले in the Kali Age, कलाः arts, अलीकं false, केलिः play,

कलकलै: confused noise, कलिका buds, आकुले shaken, काले at the time of death, अलयो bees, काले तामसे in ignorance.

Oh Isvara! Your name is potent. In the unsteady body, in the Kali Age, arts, with the confused noise of shaking flower buds and the buzzing of bees and warbling of cuckoos, are false play for you.

रसारसासारसार सारसाररसार सा ।

रसा रसासारसारसारसाररसारसा ।। (ईश्वरशतकं -71) **218** द्व्यक्षर:

रसारस रसेभ्य: अरस: not interested in Rasa, असारसार essence of worldly existence, अरीणां समूहं आरं group of enemies, सह आरेण वर्तते यत्तत् सारं the essence of living with enemies, सारं च तत्सारं बलं तत्र रसो यस्य स: interested in the essence of strength, सा रसा best place, आर went, रसस्य जयस्य असारास्ते साराणि येषु तानि the essence of victory, सारसानां आरं gait of Sarasa birds, राति gives, सारसानि सर: समूहा bodies of lakes, वारुण्या by water, मां तापयति trouble me.

Oh Isvara! You are not interested in Rasa or worldly existence or strength. You can live with enemies. The gait of Sarasa birds in lakes troubles me. In this Sloka is a rare combination of more than ten different types of शब्दालङ्कारा: - द्व्यक्षर:, असंयुक्ताक्षर:, अर्धभ्रम:, समुद्गयमकं, माला यमकं, आवृत्त यमकं, गूढचतुर्थ:, गूढतृतीय:, गूढत्रिंशदक्षरो वा, गोमूत्रकादयश्च बहवो बन्धा अत्र श्लोके पृथक्प्रस्तार्य प्रेक्षणीय:.

हे हर हर रोराहां होरां रंहोहराररिराहुहरे ।

रोहाहारैरहरहरहिहारेहाहरां हा हा ।। (ईश्वरशतकं -76) **219** द्व्यक्षर:

अहि हार wearing a garland of the snake Vasuki, होरां auspicious moment, रोराहां in poverty, हर destroy, रंहोहर अरि: enemy swift in battle, राहु: तस्य हरि: you cut off the head of Rahu, रोहा: roots and the like, आहारै: food, अहरह: daily, हा कष्टे distress, ईहां चेष्टां हरति destroy.

Oh Hara! You wear a garland of the snake Vasuki. You destroy poverty at an auspicious moment. You destroy enemies swiftly in battle. You cut off the head of Rahu. You remove the distress of those who are living by eating roots daily. The metre is आर्या.

वेद वेदविदां वादविद्देवो दिवि दावदः ।

वादो वादेवदेवादिविद्यो वादिवदे विदम् ।।

(ईश्वरशतकं -87) 220 द्व्यक्षर:

देवदेव God of Gods, अहं वदे I state clearly, देव: वेद I know about Gods, वेदविदां मध्ये वादवित् I can argue in the midst of those who know Vedas, दिवि in Heaven, दावद: दावं उपतापं दैत्यकृतं द्यति destroy suffering caused by Daityas, आदिवित् you know everything, देवीविदं अहं झटित्यविदं I who knows Devi suddenly lose that knowledge.

Oh God of Gods! I state clearly that I know about Gods. I can argue in an assembly of those well-versed in the Vedas. You destroy the suffering caused by Daityas. You know everything. I know Devi. Suddenly I lose that knowledge. Avatara Kavi (**1625**) calls this एकान्तरित द्व्यक्षर: since the entire Sloka consists exclusively of the two letters व द occurring alternately.

काले कालेऽलौकिकैककोले कालालके! लल ।

कलिकीलालकल्लोलाऽऽकुलल्लोकाऽऽलिला किल ।।

(लक्ष्मीसहस्त्रं -22.30) 221 द्व्यक्षर:

अलौकिक not of this world, कालालक black hair.

Oh Sridevi with black locks! You kill those men who in Kali Yuga create troubles in great waves. You sport certainly with some one black and an unusual boar, meaning Krishna and Varahavatara.

मा या-माया-माया माया-ऽऽमायाऽऽमायाऽमाया मा या- ।

माऽऽयामा यामाऽयाऽमाया-मायाऽमा यामाऽऽयामाया: ।।

(लक्ष्मीसहस्त्रं -22.34) 222 द्व्यक्षर:

मा जननी mother, मा मातेश्वरि Matesvari, माया कृपा pity, माया अविद्या ignorance, आम व्याधि disease, आयाम निश्चल motionless, अमाया दृढ strong, याम of Yama, आयाम विस्तृत vast, याम संयम restraint, अम शुभं good, अमाया बुद्धि mind, माया बुद्दि mind, अम् अनुगमन follow, आय संसार लाभ: worldly

advantage, अमाया: निस्पृह unconscious, यां go.

Oh Mother! Oh Matesvari! You are Bhagavan Vishnu's Maya. You remove the disease of ignorance always. Indra's son Jayanta, in the shape of a crow inflicted deep injury on you, Sita Lakshmi, like a visit of Yama. You make the men who follow evil paths follow Yama and Niyama. Ignoring worldly advantage we take refuge in Lakshmi. The entire Sloka is both एकस्वर and द्व्यक्षर composed of the two letters मा या.

नाना नादेन दूनाने दीने दीने दिनेदिने ।

दानिना दानिना नोदं ददाने दिननीनिना ।।

(चित्रबन्धरामायणं -1.13) 223 द्व्यक्षर:

दिनेदिने every day, नाना नादेन different sounds, दूनाने तप्तः troubled, दीने दीने कृपणे कृपणे very pitiable, दानिना दानवता gifting, सकलार्थिनौ वाञ्छतार्थं ददाने giving charity to all supplicants, नोदं तापं ददानो शत्रौ इत्यर्थः harassing enemies, दानिना खण्डनवता cutting, दिनेनोनिनादिनं नयतीति दिननी: दिनाथ: सूर्य: Sun, तेन इनिना by their lord, सूर्यकुलोत्पन्ना born in the Solar dynasty, अजिना रञ्जिता बभूवेति पूर्वेणान्वय:.

Dasaratha, a descendent of Aja and born in the Solar dynasty, gifted to the very pitiable men every day and harassed his enemies.

मारामरोऽमरामीरो रामारामो रमारमः ।

मुरामारोऽरिरैरोऽरं रामो रेमेऽरिरीरुरुः ।।

(चित्रबन्धरामायणं -1.32) 224 द्व्यक्षर:

मारवत् like Manmatha, अमलः सुन्दरः handsome, न मीलयतीत्यमीलः विकास blossoming, अमराणां अमीराः great among Gods, रामारामः रामाणां क्रीडानां आरामः स्थानं आत्मारामः place for play, रमारमः लक्ष्मीरमणः husband of Lakshmi, मुरमारः killer of the Rakshasa Mura, अरिरैरः अरीणां शत्रूणां रायं धनं राति आददाति he takes away the wealth of his enemies, अरीरेः अरी Chakra, तत् रीणाति प्रक्षिपति इति अरीरिः चक्रधरः Chakradhara, गुरुः सर्वगुणाधिकः रामः अरं रेमे खुरलीविहारादि बाल्योचितक्रीडां कृतवान् very virtuous Rama played and roamed as is proper for young boys.

This is a description of Rama in his childhood. Rama was blossoming. He was the favourite of women. Vishnu is the husband of Lakshmi. He killed the Rahshasa Mura. He is Chakradhara. Rama had all the good qualities. He played and wandered about as children do.

राजराजो राजराजराजो जररजा जजः ।

राराजोऽजरराजाजौ रराजाजिर्जरारुजा ।।

(चित्रबन्धरामायणं -2.2) 225 ह्यक्षर:

राजराज: Kubera, तद्वत् राजते प्रकाशते shines like him, राजराजराजो, जरं जीर्णं रज: रजोगुण: यस्य स: जररजा: one with diminished Rajo Guna, अजरराज: निर्जरराज: Indra, तस्य आजौ in his battle, राजराज: अत्यन्त प्रकाशमान: very brilliant, जज योद्धा soldier, राजराज: राजश्रेष्ट: best of kings, आजि: Dasaratha, जरा रुजा जरैव रुग् old age is the disease, तथा रराज ruled like that.

This is a description of Dasaratha after Bharata went to the house of his maternal uncle, Yudhajit. Dasaratha was like Kubera. He had little Rajo Guna. He fought bravely in Indra's battle. He was the best of kings. He was free from disease except for old age. He ruled Ayodhya

कालेकाले लोलकालिकोलीकलकलाकुलम् ।

लोकालीकं कोकिलाली काकलीकुलकैः कलम् ।।

(चित्रबन्धरामायणं -3.2) 226 ह्यक्षर:

कालेकाले प्रतिकालं every day, लोलान: चञ्चलानां moving, लालिनां नीलवर्णानां blue, कोलिकां वाराहिणां among boars, कलकलै: आकुल commotion, लोकानां अलोकं अधिकं अप्रियं not liked much by everybody, कोकिलानां among Koels, काकलीकलकै: काकलीस्वरसमूहै: कलं अव्यक्तमधुरं groups of indistinctly sweet notes.

This describes the forest. All the time blue boars were creating a commotion, which was not liked by every one in the Dandaka forest. The low, sweet, indistinct groups of notes of Koels was heard.

नानोकः केकिकोकानां नैककाकानकैः कनम् ।

नाकिनां नानकं नैकं कनकाकानि काननम् ।।

(चित्रबन्धरामायणं -3.3) 227 द्व्यक्षर:

केकीनां कोकानां च peacocks and Kokas, न अनोको न अस्थानन्तु किन्तु स्थानमेव it is the place, नैको बहव: many, ते च ते काकाश्च अत एव आनका वाद्यविशेषा: special drums, तै: कनं शोभितं enhanced beauty, नाकिनां Gods, अनकं अदु:खकरं न किन्तु दु:खकरमेव causes sorrow, वैद्यक साधारणं कनकै धूतूरै: thorn apples, आसमन्तात् कनति शोभत इति कनकाकानि काननं ददर्श saw a forest which was splendid everywhere.

Rama and Lakshmana saw Dandaka forest, which was splendid everywhere. Peacocks, Kokas and crows were there. Wood-apples were everywhere.

वारं वारं वरारावं वार्वरं रविवाररः ।

वारं वारं वरिविरो रुराव विरिवावरः ।।

(चित्रबन्धरामायणं -5.2) 228 द्व्यक्षर:

रवे: Sun's, वारं निवारणं राति आददाति gives protection, इति रविवारर: सूर्यतोदक: इत्यर्थ: सूर्यमण्डलग्रासकाल इति भाव: when he wanted to grasp the Sun, वरा: अस्य सन्तीति वरीवर: Hanuman had boons granted by Brahma and Indra, वर: श्रेष्ठ: आरावो यस्य स: who roared loudly, फार्श्व अम्बुधपतिं तीरं समुद्रं वारं वारं वारयित्वा वारयित्वा समुद्रध्वनिमाच्छाद्य he silenced the sound of the sea, न विद्यते वार: यस्मात् स: अवर: श्रेष्ठ: सर्वश्रेष्ठ: best, वीरिव गरुत्मान् इव like Garuda, वारं वारं बहुवारं रुराव अल्पहेतुं कृतवान् roared many times.

This is a description of Hanuman when he was ready to cross the sea. Hanuman had got many boons from Brahma, Indra and other Gods at the time he tried to grasp the Sun's orbit, thinking it was a red ball. He roared many times so loudly as to overpower the sound of the sea waves. He was like Garuda who could fly in the sky.

सुरसा राररसा लासा सरसा सरसि सरा ।

रसालसा सुरसा सा ससार सुरसालसा ।।

(चित्रबन्धरामायणं -5.7) 229 द्व्यक्षर:

This is about Hanuman crossing the sea. The commentary is not available.

दिवादिदेवदा वेवावेदि दैवे वदावदे ।
देवी विवादाद्वा देवे देवा विदिदिवुर्दिवि ।।

(चित्रबन्धरामायणं -5.8) **230** द्व्यक्षर:

This is about Hanuman crossing the sea. The commentary is not available.

ननिलं नलिनं नालं लोलनालं ललानिलम् ।
नालानं नालिनोऽलूनं नलिनं ललनानम् ।।

(चित्रबन्धरामायणं -5.13) **231** द्व्यक्षर:

This is about the evening when Hanuman crossed the sea. The commentary is not available.

तरुराततरां तीरे ताररीति रतं रुतम् ।
तारारातौ तरीरेतं ततं तरति तं ततः ।।

(चित्रबन्धरामायणं -5.15) **232** द्व्यक्षर:

This is about the evening when Hanuman crossed the sea. The commentary is not available.

दामोद्दामा मन्दमन्दमादमादमदो मदम् ।
मुमोदादिदमामोदिमाममादादिमो मदः ।।

(चित्रबन्धरामायणं -5.23) **233** द्व्यक्षर:

This is about Hanuman near the gates of Lanka. The commentary is not available.

करकाकारकाकारि राकाकारः कराकरः ।
किराकरकरः कारकारकः करकारकः ।।

(चित्रबन्धरामायणं -5.29) **234** द्व्यक्षर:

This is about Moonlight when Hanuman was earching for Sita in Lanka. The commentary is not available.

हरिराहारराहोरिहारि हरिरहो हरः ।
हरिहाराहाररोहिहरी रह्वो रहो रिहो ।।

(चित्रबन्धरामायणं -5.34) **235** द्व्यक्षर:

This is about Hanuman in the city of Lanka. The commentary is not available.

कुशं काशं शशं काशं केशं शङ्का शकाशकः ।

कुशं काशः कुशं काशं शशङ्के शकशाङ्कुशः ।।

(चित्रबन्धरामायणं -6.71) **236** द्व्यक्षर:

This is about a battle scene. The commentary is not available.

त्र्यक्षरः

देवानां नन्दनो देवो नोदनो देवनिन्दिनः ।

दिवं दुदाव नादेन दाने दानवनन्दिनः ।।

(काव्यादर्श -3.93) **237** त्र्यक्षर:

नोदन: निरासकर्ता dispeller, दाने breaking, दुदान heated up or troublemaker, अमय without deceit.

Vishnu, as Narasimha, pleased Gods and defeated those who abused Gods. He made the sky tremble with his roar of a lion, when he tore open the body of Hiranyakasipu, who had delighted the Danavas.

सविसरासुरसारवसासवे सुरवरो विवरासुरसास्रवः ।

स वरवीरवसावुरुवैरिसूरवसरे विरसं विरराास सः ।।

(हरविजयं -46.56) **238** त्र्यक्षर:

विरराास ध्वानमकरोत् made a loud sound, सविसरा प्रसरन्ती spreading, विवरे रसातले in Rasatala, सास्रव: क्लेशै: सह with sorrow, वसु सुरविशेष: तेज: वा Vasus or radiance, उरुवैरिसू: महतामपि रिपूणां प्रेरक: encourages even mighty enemies.

Hari, the best of Gods, made a loud sound at that time. Asuras were emerging from Rasatala, a nether world, where they were staying full of sorrows, but were not troubled there. They were spreading. Accompanied by Vasus and important warriors, Hari went ahead..

कोपोद्दीपकपापेऽपि कृपापाकोपपादिका ।

पूदपादोदकापादोद्दीपिका काऽपि पादुका ।।

(पादुकासहस्रं -934) 239 त्र्यक्षर:

कोप anger, उद्दीपक enhance, पापेति sins, कृपा compassion, पाक partaker, उपपादिका earn, पू good fortune, द give, पादोदक water from washing the feet, अ Vishnu, पाद feet, उद्दीपिका produce bright light, पादुका Paduka.

The Paduka, ever full of pity, recommends to the furious Lord even the worst sinners and obtains His forgiveness. The Paduka adds luster to the Lord's feet, which are famous for Sripada Tirtha, Ganges flowing from it. How can one praise the Paduka completely?

मानयानन्यनियमो मान्यमेनमनामयः ।

यमिनां नाम नम्योऽयममेयो मौनमानिनाम् ।।

(यादवाभ्युदयं -6.91) 240 त्र्यक्षर:

मान्यं पूज्यं to be worshipped, अनन्यनियमः without Niyamas, मानय worship, अनामयः नीरोगभूमिः गिरिः hill, यमिनां among the Munis, नाम famous, अमेयः immeasurable.

Worship this mountain without any Niyamas. This hill is famous among the Munis, who observe silence. It is immeasurable. This Sloka is अमूर्धन्य त्र्यक्षरः.

निःसमानेन मानेन सुमनोमानसैः समः ।

सोमसीमासमासन्नसानुमान् सानुमानसौ ।।

(यादवाभ्युदयं -6.92) 241 त्र्यक्षर:

निःसमानेन there is no equal, मानेन वैपुल्येन by its vastness, सुमनोमानसैः vast like the mind of learned men, सोमसीमा the Moon is the limit, सानुमान् hill.

There is no equal to this mountain in its vastness, which resembles the minds of learned men and which almost reaches the Moon. This Sloka is अमूर्धन्य त्र्यक्षरः.

ततः सोमसिते मासि सततं संमतं सताम् ।

अतामसोत्तममतिः सती सुतमसूत सा ।।

(अलङ्कारसर्वस्वं -Page 63) **242** त्र्यक्षरः

सोमसिते मासि the bright fortnight, Sukla Paksha.

Afterwards, in the bright fortnight, the virtuous woman gave birth to a son who was approved by good men. She was devoid of Tamasa Guna and had a sharp mind.

भीमारारा रामा मारा मारारारा माराराामा ।

रामारारारारामा मारारारामामा मा मारा ।।

(ईश्वरशतकं -96) 243 त्र्यक्षरः

हे भीम Oh Lord, रामा Nayika, अरा कुटिला crooked, आरा gait, मारा मरणं death, मारारारा मारस्य आरयः राति bestows the spokes of death, माराराामा मारस्य आरामा रामा भवति धनेनेति the pleasure resort of Kama, रामारार रामस्य जामदग्नस्य आरं शत्रुसमूहं तस्य आरः भीमः the ferocity of the enemy army fighting against Parasurama, मारा मा लक्ष्मीः तां रातीति gives wealth.

Oh Isvara! Death has the crooked gait of a Nayika. You are ferocious like the enemy army fighting against Parasurama. You bestow wealth. The metre is विद्युन्माला. This Sloka is त्र्यक्षरः तुरगपदगतिश्च.

माकामी नामुकः कामं कामिनीकामकामुकः ।

मानिकः कामकामोकमनुमेने कुकाननम् ।।

(चित्रबन्धरामायणं -2.20) 244 त्र्यक्षरः

मां कामयतीति माकामी आदौ राज्यलक्ष्मीकामः wanted the kingdom earlier, अनन्तरं later, कामिन्याः कामस्य मनोरथस्य कामुकः कैकेकयी मनोरथपूरण एव कृत सङ्कल्प determined to fulfil the wishes of Kaikeyi, मानिकः अभिमानी पितराज्ञामेव करोमीत्यभिमानवान् decided to follow the orders of his father, कामकामः मन्मथमन्मथः handsome like Kama, अमुकः असौ पुरुषः रामः such a person Rama, अकं कुकाननं despicable forest, कामं अत्यन्तं अनुमेमे अङ्गीचक्रे agreed heartily.

Earlier, Rama wanted the kngdom. Later, he decided to fulfil the wishes of Kaikeyi and follow his father's orders. Rama agreed to go to the forest.

रुचिराऽचिङ्गारचाररचनानुचरा रुचा ।

चराचरा चरानि च नाराचा नचिराचरा ।।

(चित्रबन्धरामायणं -6.62) **245** त्र्यक्षरः

This is about a battle scene. The commentary is not available.

रमे रामे मुरारातेर्मारमातरतीतरे ।

ततं तिमिरमेतत्तु मतितोऽतितरामि ते ।।

(लक्ष्मीसहस्त्रं -22.29) **246** त्र्यक्षरः

Oh lover of Murari! Oh mother of Kama! Oh best Sri Rama Lakshmi! This highly ignorant body of mine can get knowledge of Tatva only from you.

एकाक्षरपादः चतुर्वर्ण नियमं च

स सासिः सासुसूः सासो येयायेयाययायय: ।

ललौ लीलां ललोऽलोलः शशीशशिशुशीः शशन् ।।

(किरातार्जुनीयं -15.5) **247** एकाक्षरपादः

सासिः with sword, सासुसूः सह असून् सुवन्ति प्रेरयन्ति arrows which take lives, सासः with bow, येया with vehicle, अयेया without vehicle, अययः goes for obtaining gold, लले: plays, अलोलो not wavering, शशीशः Isvara, शिशुः child, Skanda, शृणाति हिनस्ति kills, शशत् going fast.

Arjuna with a sword in hand, and equipped with bow and arrows, with strength to fight or to retreat, set himself the auspicious object of acquiring gold, elephants and the like, which can be obtained with or without a chariot. He was steadfast, without wavering even a little, and harassed Skanda. son of Siva and became a प्लुतगति.

रे रे रोरूरुरूरोरुगगोगोऽगांगगोऽगगुः ।

किं केकाकाकुकः काको मा मा मामम मामम ।।

(काव्यादर्श -3.92) **248** एकाक्षरपादः

रे रे denoting disrespect, रोरूः रोरूयते त्रासेन भृशं रौति breaks the heart by fear, रुरुः Ruru deer, उरोरुक् break the heart, आगः sin, अगांगगः अगस्य अङ्गं गच्छति wander in hilly areas, अगा असम्बद्धा गौः वाक् irrelevant speech, काकः crow,

केकाकाकुकः केकायाः काकं मदजनितं विकारं काकः the Keka sound of the peacock, मामम मायां लक्ष्म्यां धने मम I am the wealth of Lakshmi, मा मा अम do not, ever, approach me.

This is said by some woman chiding a hunter's son who is in love with her. Oh hunter's son! You are flaunting your prowess. You earned the sin of wounding a Ruru deer in its heart. So you are after money. You wander about in the hills and talk irrelevantly. Can a crow make the sound of a peacock? So you are unfit to marry me. You do not come near me. As only four letters र, क, ग and म are used in this Sloka, it is चतुर्वर्ण नियमः or चतुरक्षरी. The usual practice is not to mix all the consonants together but to use only one consonant in each Pada. So this is also called एकाक्षरपादः.

रैरोऽरीरोरुरुरत्काकुकं केकिकङ्किकः ।

चञ्चञ्चञ्चूञ्चिञ्चोचे सततातीति तं ततः ।।

(धर्मशर्माभ्युदयं -19.33) 249 एकाक्षरपादः

रैरो द्रव्यदः giver of wealth, अरीवरीत्यरीराः foot-soldiers, उरु large, अरु sound, काकुकं मर्मव्यधकशब्दं secret words, केकि peacock, केकिकङ्कः Kartikeya, कः Kama, चञ्चु दक्षा expert, उञ्चा high, चकारो विशेषणसमुच्चये, ततां vast, तां Lakshmi, अतति goes.

Senapati Sushena, who gave away money to the suppliants, who made the enemy tremble, who was the best of soldiers, who had love like Kartikeya, who had lofty and clever views and who was to obtain vast wealth, said this to the messenger in a secret language.

जजौजोजाजिजिज्जाजी तं ततोऽतिततातितुत् ।

भाभोऽभीभाभिभूभाभूरारारिररिरीररः ।।

(शिशुपालवधं -19.3) 250 एकाक्षरपादः

जजा योधाः soldiers, ओजसा जाता going with radiance, आजं जयं victory, जाजी women soldiers, अतिततानत् those fighting, अतितुत् harasses much, भाभो नक्षत्रकान्तिः starlight, अभियो without fear, इभान् elephants, अभिभवति is, भासः भूः place of light, अररयः अरीणां रीणन्ति गच्छन्ति goes on spokes of wheels, ईरं

प्रेरणं राति encourages, अरिरीरो those with chariots, अरि: बलभद्र: Balarama, तं वेणुदारिणं Venudari, आर met.

Balarama was capable of winning in a fight with brave warriors. He could harass enemies. He was shining like the stars. He could defeat fearless elephants. He went to fight with Venudari.

ततोऽततीतितोत्तातीनाना नाना न नूनना ।

स सुसांसोऽसुसासासिरिरारोरारिरैरिरत् ।।

(हरविजयं -43.3) 251 एकाक्षरपाद:

अत्रोत्तरत्र च व्याख्यान्तरं क्वचित्संभवदपि न कृतं क्लिष्टत्वाद्ग्रन्थगौरवभयाच्च ।।

तत: when Vidyadharas reached the rear of Devas, अतति गच्छति goes, स Sumali, ईतीनां उपद्रवाणां तोत्ता व्यथक: kills pests, अतीनाना स्वामिरथमतिगम्य passed his master's chariot, नूनो नवो new, ना man, सुसासस: सुष्टु सहासाभ्यां वर्तते is with a happy smile, असुसासासि: असुसौ प्राणान्तकरिणौ आस: शरासनमसिश्च यस्य स: with a sword or arrows which end lives, इरा भू: Earth, रोरा दरिद्रा poor, अरय: enemies.

When the Vidyadharas reached the rear of the Devas, Sumali, who kills pests, went ahead of his master's chariot. He wore a happy smile. He had in his hand a sword which kills the enemies. Rajanaka Alaka (1050) states that in some places he has not commented, even when he could, due to its extreme difficulty and also out of respect for the book.

तातेतातीतितातीत: केकाकाकुककेकिका: ।

पापोपपापपापापो नानानानान्ननान्ननी: ।।

(यादवाभ्युदयं -6.93) 252 एकाक्षरपाद:

हे तात Oh Indra, ईतीनां calamities like floods, अतीति end, इतं got, अतीत: अत्यर्थं शोभित: very shining, केकाका Keka sound, कुका: आदातार: donors, केकिन: peacocks, पापोपपाप major sins like Brahmahatya and smaller ones like killing a cow, पापति अतिशयेन पान्ति gets much, आपो water, नानान्ना: those who eat all types of food, अनानान्ना: hermits who eat limited quantities of food, नान्ना severe penance without food, नयति रक्षति protects.

Oh Indra! This mountain protects people from calamities like floods. There is the Keka sound of peacocks here. There is water for those who commit major sins like Brahmahatya and minor sins like killing a cow. The hill protects those who eat all types of food and those who eat limited quantities of food or perform severe penance without eating like Munis. Vedanta Desika calls it प्रतिपादभिन्नैकाक्षरः.

ययॆ या याय यो योऽयः स सोऽसौ सास सासुसूः ।

मम मामोऽममामाम गोगागोगागगोगगुः ।।

(यादवाभ्युदयं -6.94) **253** एकाक्षरपादः

पदच्छेदः - ई अये या या अय योयः अयः ससः असौ सास सासुसूः ।

मम मामः अममामाम गोगागोगागगोगगुः ।।

अये address, अं to Vishnu, सास स्यन्ति हिंसन्ति साः रिपवः he troubles enemies, अममामाम अमेषु लक्ष्मीरहितेषु मां ळक्ष्मीं मामोति अतिशयेन बध्नाति gives wealth in plenty to those who do not have it, गावः किरणः rays, गाः संचाराः those who move about, गाः अधोभूभागान् गताः, गावः cows, सासुसूः असून् सूत तस्य सहितः with those who stitch together lives, या या ई Lakshmi, अयः शुभावहो विधिः good fortune, मम मामः my understanding.

Oh Indra! Having reached Vishnu, this hill gives wealth in plenty to those who do not have it. It has medicinal plants like Dronadri Mountain which can cure sick people. Cows roam here. It kills enemies. This is my understanding. Vedanta Desika calls it प्रतिपादभिन्नैकाक्षरः.

रुरुरूरुरिरारोऽरं दूदादीं दददादिदः ।

लालिल्लोलालिल्लीलालो हाहाहूहूहहेह हि ।।

(यादवाभ्युदयं -6.95) **254** एकाक्षरपादः

रुरुरुभिः Ru sound of the Ruru deer, उरुः गुरुः loud, इरारः इरां जलं ऋच्छति जलसमूहः water collection, अरं शीघ्रं quickly, दूः परितापः sorrow, ददति gives, आदीः समन्तात् क्षयः decrease everywhere, ददद Oh Nanda, आदिनो enjoyers, इदः दयते रक्षतेति protects them, लालिनः desires flowers, लोलाः wavering, अलिलीलालो ये अलयः तेषां लीलां लति ददाति bees which are flying at random and

give joy, हाहा हूहू: two Rishis, ऊहहा ऊहं हन्ति stops the idea, ईहा चरित्रं ancient custom, हि: प्रसिद्धा famous.

Oh Nanda! The loud sound of the Ruru deer and the vast bodies of water decrease sorrow everywhere and give joy. The bees fly here and there in search of flowers and produce joy. The ancient history of the great Rishis Haha and Huhu is eclipsed by this glorious mountain. Vedanta Desika calls this Sloka प्रतिपादभिन्नैकाक्षर:.

स ददातु वासवादिदेवतासंस्तवस्तुतः ।
सदा सद्वसतिं देवः सविता विततां सताम् ।।

(अलङ्कारसर्वस्वं -Page 63**)** **255** चतुरक्षरी

He, who is praised by praises to Indra and other Gods, gets a good home beyond Surya's realm. This Sloka is चतुरक्षर: in स द व and त.

शंशीः शशी शशाशाशां पापोऽपपापपः पपिः ।
लोलो ललाल लीलालीं ययाऽयं योऽयया ययौ ।।

(अलङ्कारकौस्तुभं -7.72**)** **256** एकाक्षरपाद:

शश: Moon, आशां पूर्वां दिशां in the Eastern direction, शशाश प्राप got, शशु प्लुतगतौ fast-paced, शंशो शं कल्याणं तत्र शेते prosperity resides there, शीङ् स्वप्ने in a dream, शी: हिंसा torment, शमित् मान्तं abates, अप पापप: protects women like us who have sinned, पै वै शोषणे destroying, लीमा: लेख: letter, अली Sakhi, लाति ददाति gave, ललाला कामितवान् loved, लीलालाया सह playing, ययौ प्राप got, अयया does not know by this, अयया न विद्यते यानं does not have a vehicle.

A woman who is in love with Sri Krishna sees the Moon rising and being unable to meet Sri Krishna says this. The Moon is rising fast in the East. Prosperity resides there. As in a dream the Moon is tormenting me. The woman now blames the Moon. Oh Moon, you protect women like us who have sinned. You are now destroying our hopes. My Sakhi has given the letter to Sri Krishna. He loves me. In this moment of good fortune, I do not have transport.

ततेतितति तातैता मम मा मामिमाममाः ।

ललल्लोलालिलीलालैरुरुरोरारैररम् ।।

(ईश्वरशतकं -14) **257** एकाक्षरपादः

हे तात fit to be worshipped, तता vast, ईतितति ईतीनां ततयः समूहः collection of calamities, मा Lakshmi, ललल्लोलालिलीलालैः ललन्त उल्लसन्तः लोलाश्च ते अलयः तल्लीलां लान्ति कृष्णत्वात् ये तैः black bees which are flitting here and there, उरुरोरारैः उरु बहुलं very much, रोरं दरिद्र्यं poverty, आरं group of enemies, तं रान्ति gives, आरं very much.

Oh Isvara! You destroy my vast collection of calamities and groups of enemies. This verse is one of a set of three verse constituting a sentence termed तिलकं.

दददादं दाददादी लीलालोलालिलालिलूः ।
नानानेनाः ननानेन ययुयायी ययोऽययः ।।

(चित्रबन्धरामायणं -1.18) **258** एकाक्षरपादः

अनेन by Dasaratha, आदं अन्नं ददत् ददानः अन्नसमृद्धिमान् with a large amount of food, दाददादी दादं दक्षिणादानं ददाति यच्छतीति दाददादी परिपूर्णदक्षिणः gave full Dakshina, लोला व्यापारः तस्यां लोलाः लम्पटाः ते च ते अरयश्च रलयोरभेदः लोलालोलारयः those immersed in their own business and his enemies, तान् लालयन्तीति लोलालोलालालिलालिनः शत्रुपक्षपातिनः those favouring his enemies, नानानेनाः नाना विधानि अनेनासि सुकृतानि यस्मिन् सः नानानेनाः बहुपुण्यसाधकः did a lot of Punya, good deeds, एतादृशः ययुयायी अश्वमेध such an Asvamedha sacrifice, न न यय , न न प्राप्त इति नाकं तु प्राप्त एव attained Svarga.

Dasaratha had no sons. So he performed a sacrifice with the help of Rishyasringa, which is described here. Dasaratha gave full Dakshina, gifts. He slew those who favoured his enemies. He did a lot of Punya, good deeds. Such was the Asvamedha sacrifice! Venkatesvara calls this चतुरक्षरं.

बलाबलाबलालम्बौ बलौ बिलबलाविलाम् ।
वनिं नवावनीनीर्वी वनीवननवाविनौ ।।

(चित्रबन्धरामायणं -1.35) **259** चतुरक्षरी

वनीवननं यागभिक्षां याति प्राप्नोति इति वनीवननव: यागसंरक्षणार्थमागत: कोशिक: Visvamitra came to seek the help of Rama and Lakshmana to guard his sacrifice, वनीवननं यागभिक्षेति मीमांसकवचनात्, तं अवितुं रक्षितुं शीलमनयोरल्तीति वनीवननवाविनो रामलक्ष्मणौ Rama and Lakshmana who had the ability to protect the sacrifice, बला नाम क्षुत्पिपासाद्युपशमनार्थ कौशिकोपदिष्टा विद्या a Vidya called Bala taught by Visvamitra to quench hunger and thirst, अतिबलाया अप्युपलक्षणं अदं, सैवाबला स्त्री मातेति यावत् a woman is like a mother, तस्या बलं सामर्थ्यमेव आलम्बौ ययोस्तौ तथोक्तौ सन्तौ, बिलाबिलां बिलिन: पर्वता: तेषां बिलानि गुहा: ते आबिलां भयङ्करां fearful like caves in mountains, बवयोरऊदात् वकारोच्चारणं, नवावानी नीवीं अवने: भूमे: नीवि: न वा च सा अवनीनीनीविश्च नवावनीनीवी, तां नीवीकल्पां, वनिं अरण्यं प्रति चलितवन्तौ went to the forest.

Visvamitra went to Dasaratha to get the assistance of Rama and Lakshmana to guard his sacrifice as they had the ability to do this. They were taught the Vidya, knowledge, called Bala to conquer hunger and thirst. They said that a woman is like a mother, but decided to use force against Tataka. They entered the forest which was frighteneng like caves in mountains.

जानाना जननी नाना निजाजनि जनी जनौ ।

रिपुरैपे परापारे पौरपूरपुरे पुरा ।।

(चित्रबन्धरामायणं -2.68) 260 चतुरक्षरी

निजा स्वकीयी own, परा उत्कृष्टा best, जानाना विवेकसम्पन्ना wise, नाना अनेका many, जननी mothers , पुरा पूर्वं formerly, रिपुरैपे रिपूणां रायं धनं पिबतीति तस्मिन् drinks the wealth of enemies, जननीनां स्त्रीणां women's, जनौ उत्पात्तिस्थाने place of origin, अपारे विस्तीर्णे vast, पौरे नागरजने पूरेयत इति पौरपूरं crowded with citizens, तस्मिन् पुरे in that city of Ayoadhya, अजनि was born.

This is a description of Bharata back in Ayodhya after he reached Nandigrama with Rama's Padukas. Bharata had not only his own mother but also others, who were wise. The vast space of Ayodhya was filled with citizens.

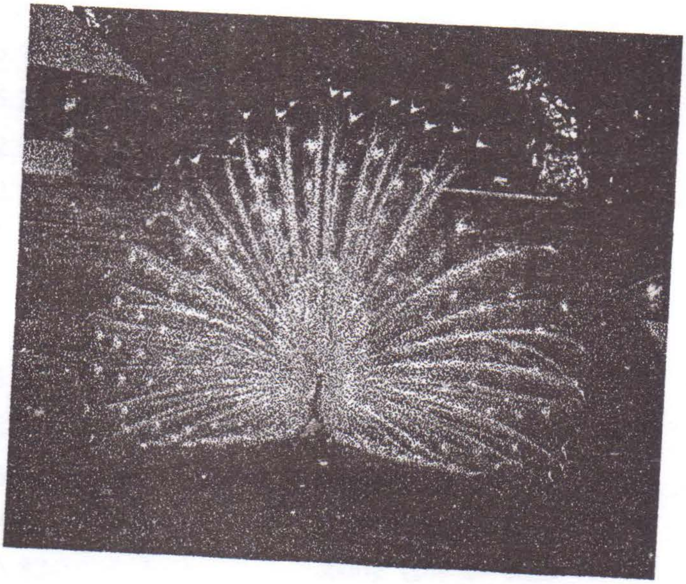
घना घना घनघना नाघनाना घनाघना: ।

धाराधरा धराधारा राधा धाराधरा धुरि ।।

(चित्रबन्धरामायणं -4.32) 261 चतुरक्षरी

हे नाथ पापरहितलक्षणघर: पर्वत: माल्यवान् Oh sinless Malyavan mountain, स एव आधारो येषां ते धराधरा धरतीति धरा: धाराणां जलसन्ततीनां धरा धाराधरा stretches of water, घनाघना: घातुका विरहिणां smites separated persons., घनाघना अत्यन्तं अधिका much, नाना नानाविधा: varied, घनाघना वर्षकमेघा: rain-bearing clouds, धुरि अग्रे राध्यन्तीति राधा: हिंसका: tormenters, धाराधरा: मत्प्रहरणहेतुभूता: खड्गा: एव न मेघा: they are swords to kill me, not clouds.

This is a description of the torment of Rama in the separation of Sita in the rainy season. He addressed the Malaya mountais. "Oh Malyavan mountain! You are sinless. You have many expanses of water and springs. The rain-bearing clouds trouble Virahinis very much. They are not clouds but swords to kill me".



Index to Slokas

Chronology

Alankara Authors

Bharata	850B.C.
Dandi	400
Bhamaha	400
Rudrata	800
Udbhata	800
Anandavardhana	800
Vamana	800
Bhatta Lollata	800
Kaviraja Rajasekhara	900
Ajitasena	950
Kuntaka	1000
Mammata	1000
Bhoja	1000
Kshemendra	1000
Dharmadasa Suri	1025
Ruyyaka	1100
Vagbhata -1	1100
Piyushavarshi Jayadeva	1225
Vidyadhara	1250
Amritananda Yogi	1250
Hemachandra	1250
Vidyanatha	1300
Visvanatha Kaviraja	1300
Vagbhata -2	1400
Visvesvara -1	1400
Visvesvara -2	1400
Dharma Suri	1550
Kesava Misra	1550
Kavi Karnapura	1575
Appayya Dikshita	1600
Chakra Kavi	1600
Krishna Kavi	1650
Amarachandra Yati	1650
Visvesvara Pandita	1725

Others

Valmiki	1600 B.C.
Patanjali	800 B.C.
Adi Sankaracharya	500 B.C.
Amaru	500 B.C.
Vatsyayana	400 B.C.
Amara Simha	150 B.C.
Kalidasa	150 B.C.
Asvaghosha	50
Bhartrihari	300
Nagaraja	300
Bharavi	350
Bhatti	400
Visakha Datta	450
Pravarasena	450
Harichandra	500
Bhatta Bana	550
Varahamihira	550
Bhavabhuti	600
Bhatta Narayana	625
Vijjika	650
Magha	675
Nitivarma	700
Damodara Gupta	750
Devanandi	750
Rajanaka Ratnakara	800
Sivasvami	800
Vasudeva	850
Pratihara Induraja*	900
Vallabhadeva*	950
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Parimala	1000
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Ramesvara *	1350
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Sivarama	?
Vimala	?
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Bhimasena Dikshita*	1750
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Lalla Dikshita	1800
Ramarupa Pathak	1850
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